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TEACHING STANDARD ENGLISH TO URBAN PRIMARY CHILDREN. FINAL REPORT.

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THE PURPOSE OF THIS STUDY WAS TO TEST THE EFFECTIVENESS OF A PROGRAM UTILIZING TAPE RECORDED RESPONSIVE LESSONS TO HELP URBAN PRIMARY CHILDREN DEVELOP A STANDARD ENGLISH DIALECT. AN EXPERIMENTAL GROUP OF 36 CHILDREN HEARD AND RECITED 8- TO 10-MINUTE TAPES OF POEMS, SONGS, AND SPEECH GAMES, WHILE 36 CHILDREN IN A CONTROL GROUP WERE INSTRUCTED IN STANDARD ENGLISH BY MORE TRADITIONAL METHODS. EACH CHILD WAS GIVEN A TAPED ORAL INTERVIEW AT THE BEGINNING AND END OF THE EXPERIMENTAL SCHOOL YEAR. DEVIATIONS FROM THE STANDARD DIALECT WERE COUNTED AND TABULATED BY IMPARTIAL SPEECH CORRECTIONISTS, AND THESE SCORES WERE SUBMITTED TO THE TEST OF ANALYSIS OF VARIANCE-COVARIANCE. RESULTS INDICATE THAT THE EXPERIMENTAL GROUP'S IMPROVEMENT IN THE USE OF STANDARD ENGLISH SOUNDS AND PATTERNS OVER THAT OF THE CONTROL GROUP WAS SIGNIFICANT AT THE .05 LEVEL, AND THAT THIS DIFFERENCE COULD NOT BE ASCRIBED TO SEX, THE EDUCATIONAL LEVEL OF THE PARENTS, THE DIFFERENT ORGANIZATIONAL STRUCTURES OF THE THREE PARTICIPATING SCHOOLS, OR THE MENTAL ABILITIES OF THE INDIVIDUAL CHILDREN. (AN APPENDIX CONTAINS THE SCRIPTS OF THE 36 TAPE RECORDINGS USED IN THE PROGRAM.) (DL)

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U.S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

Office of Education
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August 1967

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Detroit Public Schools

Detroit, Michigan

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PREFACE

Large numbers of migrants, children and grand-children of migrants, who have come to the cities mainly from areas where they have not had full participation with the main-stream of society, have retained a language of their own, a variety of English which has its own vocabulary, pronunciation, syntax, pitch and stress. Through the years this variety has not kept up with the slow-moving changes of the target language but retains many antiquated expressions. With the addition of coined words and the growing consistency of deviations, this way of speaking has become a social-class dialect that sets the users apart on an island of speech and limits their ability to function in many vocations for which they might otherwise be qualified.

While this variety of the English language might serve an individual well in the present structure of his neighborhood, he needs to become bi-dialectal. He needs to gain facility in switching to the target language, the so-called standard English which is used to conduct the major affairs of the nation. He needs to be socially mobile in his use of language.

A study completed by the senior author in 1962 at high school level, and the work of several other researchers, indicated that the best method for helping him to acquire other ways of speaking is a simulation of the method by which he first learned to speak: through gaining auditory discrimination, through listening to patterns given by friendly, uncritical and untiring models, and through practice in imitating them.

The best time seemed to be as early as possible but yet after the child's attention span is such that listening and consciously imitating can be effective. Primary level seemed ideal for these considerations and for reaching the greatest number of children during their earliest school experience.

The opportunity to develop and test a series of lessons geared to the interests and ability levels of primary children was provided through a grant from the United States Office of Education, Department of Health, Education, and Welfare, and the Detroit Public Schools.

A series of twelve tapes, each containing three eight to ten minute lessons, was developed using two voices which represent friendly personalities who involve the children in needed repeating practice in speech games, songs, poems and talks. Before recording, the scripts were carefully reviewed by a team of teachers and then sent to a group of consultants consisting of linguists and educators from various parts of the country.

Eight classes in three Detroit elementary schools, Lillibridge, Tendler and Scripps Annex, were involved in a controlled experiment in the fall of 1966. Pre- and post taped interviews and a personality inventory were administered in all eight classes. The interviews were evaluated by two impartial speech correctionists who based scores on the number of deviations from standard, and the data were machine computed at the Wayne State University Computation Center. The Analysis of Variance-Covariance technique was used to determine the interrelationships of the factors of Group, Sex, Building, Education of Parents, and Mental Abilities. The pre- and post personality ratings were analyzed to determine if the lessons caused any undue anxiety to affect the personalities of the children. The parents of the children in the experimental classes were invited to participate in all phases of the program, and a few came once a week to hear the taped lessons.

It was found that the Experimental Group improved significantly over the Control Group, taught by traditional methods, in their acquisition of standard patterns of speech. Certain recognized dialect features showed a decrease of from 25% to 66%. Of the five factors tested, Group alone had a significant effect on the speech scores which reduced considerably in the number of deviations counted in the post tests over the number in the pre-tests. The Group Effect showed significance at the .05 level of confidence. The personality rating indicated no harmful effects on the personalities of the children as they increased their facility in using standard patterns.

The results indicated that this is a promising new technique to be used at primary level, and that this series of tapes is a contribution to education, particularly to the education of the language handicapped.

The authors wish to express appreciation to the staffs of the Detroit Public Schools and to the Office of Education for making this study possible. Besides the individuals listed in Appendix B who served as research assistants and consultants, the participating teachers, the "voices" and technicians, special appreciation is extended to the following:

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CHAPTER I

INTRODUCTION

Background of Study

The events of the past several decades have given rise to social revolutions on a global scale. The manifestations of the revolution are readily apparent in the decrease in colonization and the emergence of sovereign nations in Africa and Asia. In Western civilization these revolutions, while leaving governments pretty much intact, have been just as dramatic in their effects upon these societies. The struggle has taken the form of the less advantageously endowed sub-cultures of the various societies demanding the advantages and opportunities enjoyed by the members of the dominant cultures.

In America the struggle has been most clearly apparent in the civil rights movement of the Negro. Other groups who have not enjoyed the full benefits of American citizenship have also become increasingly restive and militant in seeking opportunity for a better life. Governmental reactions to these movements have taken the form of court decisions, legislation, and special programs designed to meet the needs of these groups and thus keep our form of government and the structure of our society basically intact. Those programs which have received the greatest attention are those connected with President Johnson's "Great Society." Michael Harrington's book The Other America has given impetus to our national involvement in securing the benefits of our way of life for all of our people.

Many of these concerns with the equalization of rights have placed new and unfamiliar demands upon the schools of this nation and have lent particular urgency to some of the demands with which we have been long familiar. Educators have been searching for more effective ways to teach all of the children of our nation with ever-increasing fervor and urgency. Much has been said and written about the education of the disadvantaged.

An important task related to this multi-faceted problem has been the determination of those features of the disadvantaged which tend to restrict their academic success and consequent social mobility, for the means of social mobility has long been one of the important responsibilities with which the schools are charged. Increased attention has been brought to bear on those characteristics of the disadvantaged which separate them in an almost caste-like way from the mainstream of American life. The language of the people of these segments of our society has been found to be one of the important barriers to social mobility.

The Language Problem

Language education programs, both oral and graphic, have become matters of national educational concern as the language of the disadvantaged child often tends to set him apart from society as a whole. This is particularly true in the large urban centers in which an ever-increasing percentage of our society lives. Many of these children are in-migrants to the city from rural areas and bring with them regional dialects which become social class dialects in the new environment. The language used serves to mark them as outsiders and isolates them from the general community. Lloyd and Warfel in their description of the speech community state, "Unfamiliarity with the language is the mark of an outsider."[1]

This statement has been phrased in another way by Fries.

> It is clear that anyone who cannot use the language habits in which the major affairs of this country are conducted, the language habits of the socially acceptable of most of our communities, would have a serious handicap.[2]

Richard Corbin in the introduction to the NCTE Task Force report on teaching English to the disadvantaged says of this problem:

> In a most realistic sense, we cannot save the fifty million economically and culturally disadvantaged human beings who are drowning in the sea of our national affluence until we have taught them, beginning in their earliest childhood, to speak, to read, and in some measure, to write the words and forms of English that are acceptable to our society.[3]

Walter Loban in the same report makes a strong plea for teaching standard English to aid in economic and social mobility.

> Pupils need to learn standard English in addition to the social class dialect they know, Cajun, Appalacian, or whatever it may be. (We are not here concerned with regional variations of English but with social class variations.) If such pupils do not learn a second kind of dialect, standard English, they will be forever prevented from access to economic opportunity and social acceptance. We can learn to grant full dignity to the child and to the language spoken in his home. At the same time, we must help him to acquire

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[1] Donald J. Lloyd and Harry R. Warfel, American English in Its Cultural Setting, (New York: Alfred A. Knopf, 1956), p. 51.

[2] Charles Carpenter Fries, American English Grammar, (New York: Appleton - Century - Crofts, Inc., 1940), p. 14.

[3] Richard Corbin, "Literacy, Literature, and the Disadvantaged," Language Programs for the Disadvantaged, (Champaign, Illinois: National Council of Teachers of English, 1965).

> the established standard language so he can operate in society as fully as he may wish. He would, of course, be free to make the choice of not using his second dialect.[4]

This concern with language as either a means of economic and social mobility, or as a barrier to it, has been the motivating factor in this study.

Statement of the Problem

The problem was to devise and test a teaching technique which would help urban primary children acquire proficiency in using standard English as a second dialect supplementary to their native dialects. Basic considerations in devising and implementing this technique were threefold:

(1) The technique would provide interesting material which would appeal to children and enrich the curriculum;

(2) The technique used would not have an adverse affect on the personalities of the subjects by creating undue anxiety about the inadequacies of their native dialects;

(3) The parents of the children would be invited to participate in order to elicit their cooperation and to involve them, if possible.

Determination of Technique

Recognizing that regional variations and social class variations in dialect often impose restrictions upon the speakers of these dialects, two remedial attacks upon the problem become apparent. The first course

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[4] Walter Loban, "A Sustained Program of Language Learning", *Ibid.*, p.222.

of action is to attack the problem of the attitudes of a large segment of our society about minority groups in our society. Certainly, conscientious educators across the nation are working to alleviate the effects of prejudice and intolerance upon the people of this nation. This is being done by stressing the similarities among all people which unite them as human beings and by indicating that the differences which separate them are superficial ones which are the products of specific cultures. The weight of the United States Government has been brought to bear upon these problems as evidenced by legislation and court decisions in the past two decades. That the solutions to problems of intolerance and prejudice are difficult and painfully slow is further evident in the necessity of governmental involvement and intervention in these matters. Progress, although not nearly as rapid or complete as it should be, is being made in gaining full acceptance and understanding of minority groups within our society and the world at large. Acceptance of speech variations among people is one aspect of this multi-faceted problem which is being slowly resolved.

The second attack upon the problem is to draw the members of the minority groups increasingly into the mainstream of American society. Since the speech patterns of these people tend to set them apart from the dominant culture, the acquisition of the speech of the majority is one way of helping the minority acquire full social status. It is in meeting this need that this study is relevant.

In a previous study supported by the U.S. Office of Education, the researchers attempted to help high school students acquire standard English through the use of a series of lessons in pattern practice on recorded magnetic tapes. The success of this experiment and the apparent soundness of the underlying assumptions and hypotheses motivated the senior author to continue and expand these efforts to urban primary children.[5] The basic pattern established in this study was repeated. It consisted of pre-testing the speech of the pupils for deviations from the standard English dialect of urban areas, presenting the pupils with an opportunity to hear and repeat the standard dialect, and post-testing the pupils to determine if there had been a significant growth in ability to use the standard dialect. The tests used were different from those in the earlier study as were the materials developed in order to accomodate the lesser degree of maturity of the pupils in the current study.

It was believed that beginning instruction in the standard dialect in the primary years of school would help the student internalize this second dialect. The habits of many years' use of the non-standard dialect would not present so great an interference problem in acquiring the second dialect if instruction were started earlier. Recognizing that the motivation for acquisition of the second dialect might possibly be lacking or present to a far lesser degree in the much less socially aware primary pupil, it was decided that a greater emphasis on enjoyment and uniqueness of activity would be incorporated into the primary language series. In addition, the voices would be ascribed to specific personalities, Mr. Mike and his wife, Mrs. Mike, in order to help children identify more readily with the somewhat impersonal medium of tape-rendered instruction.

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[5] Ruth I. Golden, Effectiveness of Instructional Tapes for Changing Regional Speech Patterns, (Detroit, Michigan: Detroit Public Schools, 1962). A more detailed explanation of this study can be found in Chapter II.

Specific Purpose of the Study

The purpose of the study was to evaluate the success of the instructional tapes in aiding the primary pupils in the acquisition of a second dialect, standard English of the urban areas. A further purpose was to draw inferences about this procedure regarding its potentialities for continued use and for use with other groups of children. A secondary objective of the experiment was the development of a set of instructional tapes in standard English usage which could be used easily by teachers of primary children in meeting the specific language needs of these children.

Significance of the Study

Positive results of this experiment which would provide an acceptable method of oral language instruction as tested in a controlled environment would be significant in several ways.

Social Significance

Since language can be a liability in the upward social mobility of members of various sub-cultures in American society, the acquisition of the dialect of the dominant culture would be of considerable assistance in social mobility to the members of the less advantaged sub-cultures. The ability to speak in the manner of the dominant culture would provide some degree of accessibility to that culture thereby helping to fulfill the aspirations of the parents for their children. This study could prove to be effective in dealing with an important facet of our nation's most pressing social problem.

National Interest

The concern of educators for the problems of the so-called "disadvantaged" is national in scope. The public decries the inability of the schools to meet the needs of large numbers of children in our increasingly urban society. Great bodies of literature fill our libraries indicating the concern of educators for meeting the needs of these children and the dissatisfaction of society with our apparent inability to do so successfully. Meeting a need which has been expressed nationally is one of the significant contributions of this study.

Teacher Time

Inadequate numbers of teachers are available to the schools of our nation. It has often been said that the interests of our pupils might better be served by increasing the number of teachers and thereby decreasing class size so that greater individualization of instruction could take place. While this study cannot alleviate the shortage of qualified teachers, it can be instrumental in providing specialized instruction where needed and thereby free the teacher's time for attention to other expressed needs. The plans and materials presented also reduce the amount of time needed in teacher planning. While this series of thirty-six language lessons was used in the experimental environment for large class instruction, it can readily be seen that the materials adapt themselves easily to small group and individual instruction. A listening corner in the classroom with a tape-recorder equipped with one or more sets of earphones is all that is required to establish a language laboratory setting for primary pupils.

Success in Language-Related School Activities

It is recognized that most instruction in our schools is carried on in the standard dialect and most, if not all, instructional materials are written in the graphemic representation of the standard dialect. Thus, the acquisition of standard English through the use of the instructional tapes developed, should prove beneficial to pupils in understanding their teachers and in using materials more effectively.

Enculturation

If language is really a reflection of the philosophy and thought structure of a culture, as indicated by Sapir, Whorf, Bernstein, and others, the acquisition of the standard dialect should help pupils who are members of minority sub-cultures to understand the thought processes of the dominant culture and aid them in the acquisition of a similar world-view.

Research Hypothesis

The Research Hypothesis is that a series of listening and repeating lessons in standard English, recorded on magnetic tape and transmitted to students in the beginning level of non-graded primary classes in three schools in the inner-city of Detroit, would help these subjects acquire proficiency in standard English as a second dialect supplementary to their native dialects.

Operational Hypotheses

(1) That, of two groups (The Experimental Group (E) which received instruction and practice in standard English using the tapes, and the Control Group (C) which received instruction in oral language as a part of the regular language curriculum used in primary classrooms in Detroit), the Experimental Group would differ signifcantly from the Control Group in ability to omit deviations from standard English on answers to an oral questionnaire designed to elicit responses in which non-standard usages would be likely to occur.

The statistical alternative hypothesis for this operational hypothesis is:

$$H_1: \mu_E \neq \mu_C$$

This statistical alternative hypothesis was submitted to the test of the null hypothesis:

$$H_0: \mu_E = \mu_C$$

(2) The second operational hypothesis is that the sex of the subjects will not have a significant effect on their performance on the pre- and post oral interviews. The statistical alternative emanating from this operational hypothesis is:

$$H_1: \mu_M \neq \mu_F$$

M= Male
F= Female

This was submitted to the test of null hypothesis:

$$H_0: \mu_M = \mu_F$$

(3) The operational hypothesis concerning the performance of the subjects on the oral interviews with regard to the educational level

of their parents is that the differences in education of the parents will not make a significant difference in the pupils' performance. The statistical alternative is:

$$H_1: \mu_1 \neq \mu_2 \neq \mu_3$$

1 = Eighth grade or below educational level for one or both parents.

2 = Ninth or tenth grade educational level for one or both parents.

3 = Eleventh grade or above educational level for one or both parents.

The null hypothesis which was tested is:

$$H_0: \mu_1 = \mu_2 = \mu_3$$

(4) The school building factor is determined in the operational hypothesis that the school which the subjects attend (α = Lillibridge, a comprehensive elementary school, and (β) = Scripps-Annex or Tendler, primary unit schools) will not have a significant difference in the performance on the test. The statistical alternative hypothesis is:

$$H_1: \mu_\alpha \neq \mu_\beta$$

The null hypothesis which was submitted to test is:

$$H_0: \mu_\alpha = \mu_\beta$$

(5) The last operational hypothesis is that the mental abilities of the subjects will not prove to be significant in the pupil's performance on the oral interivew. The statistical alternative hypothesis is:

$$H_1: \mu_H \neq \mu_A \neq \mu_L$$

in which H = high mental abilities, A = average mental abilities, and L =

low mental abilities as measured on the Primary Test of Mental Abilities (PMA).

The null hypothesis which was tested is:

$$H_o \ \mu_H = \mu_A = \mu_L .$$

Treatment of Hypotheses

The hypotheses discussed above would be submitted to the Analysis of Variance - Covariance with the 5% level of significance required for the rejection of the null hypothesis.

The concern that the taped lessons would not have an adverse effect upon the personalities of the subjects would be tested through the use of a subjective anxiety scale completed by the teachers.

The effect of parental involvement on the acquisition of the second dialect by the children would be determined by comparing the improvement scores of children whose parents participated with scores of those whose parents were not involved.

The evaluation of the technique and materials for interest and contribution to the curriculum would be done subjectively by soliciting expressions of opinion from teachers, pupils, and parents.

Assumptions

Three basic assumptions underlie this study. They are:

(1) The data-gathering instruments used, including those developed in the course of the experiment, were of sufficient reliability and validity to satisfy the purpose of this study.

(2) A measurable effect would be apparent and amenable

to measurement within the 20 week time period allotted to the actual implementation of the materials developed in the experimental context.

(3) The treatment of the data in the experimental design would permit it to be used for making inferences about the potentialities of the instructional procedure with other populations.

Definitions

Throughout this study, certain terms will be used. For purposes of this study only, the following meanings are intented:

Language: "A system of communication by sound, i.e., through the organs of speech and hearing, among human beings of a certain group or community, using vocal symbols possessing arbitrary conventional meanings."[6]

A Speech Pattern: The complete system of all the phonemes of a language, including sound, arrangement, and form.

Patterns of Speech: Imitated examples of meaningful vocal expression, or clusters of phonemes, within a language; also the plural of speech pattern.

Regional Dialect: Speech pattern common to a particular geographical area.

Deviations: Generally, deflection from acceptable norms as in structure, enunciation, and articulation which are conspicuous and which call adverse attention to the user. Specifically, for objective rating of the oral tests, all deflections causing the raters to feel negative reactions when measured against the norm they uphold as being the standard American speech recognized as such by speech correctionists and teachers.

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[6] Mario Pei and Frank Gaynor, Dictionary of Linguistics, (New York: Wisdom Library, A Division of Philosophical Library, 1954), p. 119.

Negative Reactions: The adverse judgmental response of a hearer as he listens to another person's speech.

Instructional Tapes: Lessons designed to teach the structure, sounds, and intonation of the English language and to encourage standard English usage through imitation; they are recorded from script by male and female voices on magnetic tape to be heard when played on a tape recorder.

Usage: Customary or habitual use of a word or phrase in a particular sense or signification.

Primary Children: School children in the non-graded primary unit plan of organization in the Detroit Schools. As used in this study, the term refers to children in the first year of school after kindergarten.

Primary Unit: A plan of organization which includes the first two to three years beyond kindergarten in which children move from level to level at their own speed. There are no grades such as the traditional first, second, and third grades. The plan is designed to provide success experiences and individual progression.

Mental Abilities: Estimate of scholastic aptitude and achievement. Judgment was based on the Primary Test of Mental Abilities (PMA).

High Mental Ability: Children whose raw scores fall within the top third of all scores on the PMA for the population of our study are considered to be in the high mental ability group.

Average Mental Ability: Same as above, except that the scores fall within the middle third.

Low Mental Ability: Same as above except for scores falling within the lower third.

Building: A variable or factor used in the analysis. The Scripps Annex and the Tendler Schools are primary unit buildings and are considered as one "building". The Lillibridge School is a comprehensive elementary school and is considered as the second "building" in this study.

Education of Parents: A rating of 1 - 3 based on parental responses to check the educational level, or highest school level, completed by each parent. The ratings and their representations follow:

(1) One or both parents having eleventh grade or above education.

(2) One or both parents with ninth or tenth grade as the highest level of education.

(3) One or both parents with eighth grade or below as the highest level of education.

Social Class Dialect: Speech pattern common to members of a social class within given communities. The dialect may be determined by such factors as educational level, income, employment, ethnic group, history of migration and various other social forces.

Pertinent opinions and research findings related to language patterns, and techniques in changing language patterns, are discussed in the following chapter. The review in Chapter II provides the background which led to the present investigation.

CHAPTER II

RELATED LITERATURE

The national concern with language barriers to full participation in our society has generated a large body of research and literature. A portion of that literature is reviewed here. Those selections which are included are thought to be particularly relevant to this research and indicate that this study meets a need which has been widely expressed by educators, linguists, and social scientists.

Only materials which have been written in the past ten-year period from 1957 to 1967 are included in the review. There are two reasons for this choice. The first is that it is the more recent literature which recognizes that dialects of the language involve social problems as well as learning tasks. Secondly, it is during this period that the science of linguistics has been increasingly applied to the understanding of dialect-related social and learning problems. The numerous comments of linguists about the wealth of material in the several volumes of _The Linguistic Atlas of the United States and Canada_ gave rise to much of the recent research.[1]

Two broad categories of literature are reviewed here. The first is that of linguistic and sociological studies which attempt to define the variety of dialects of American speech and how they affect the function of the speaker in his society. The emphasis is on the language of children and youth. The second category of literature is concerned with experimentation, methods, and recommendations for helping children in the acquisition of standard English dialects.

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[1] Harold B. Allen, "The Linguistic Atlases: Our New Resource", _Readings in Applied English Linguistics_, Harold B. Allen, Editor. (New York: Appleton-Century-Crofts, 1964), pp. 212-219.

Dialects and Their Function in Society

Shuy

Recently, a number of urban studies of general populations and special groups within the urban area have been undertaken. One such study is that of Roger Shuy. This study is a general survey of the linguistic habits of English speakers in Detroit, the locale of the study herein reported. Due to be published later this year, Shuy's study has as its objectives the following:

> 1. To determimе the linguistic features (pronunciation, grammar, vocabulary and syntax) of the various English speaking sub-cultures of Detroit; 2. to determine the most efficient means of language data gathering in an urban area; 3. to determine effective methods of language data storage, retrieval and analysis in an urban dialect study; 4. to provide actual language data upon which pedagogical applications can be based; 5. to determine the linguistic clues to social class, the function of language as it establishes social boundaries between in-groups and out-groups, and the processes of language change which are effected by both natives and newcomers in an urban area.[2]

While Shuy does not deal specifically with the language of disadvantaged children, his study should provide valuable insights into their language and its inter-relationship with social stratification.

Stewart

Another study of urban language is reported by Stewart. His study is concerned with describing the dialects of Negro speakers in

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[2] Roger Shuy, reported in Current Social Dialect Research at American Higher Institutions, (Washington, D.C.: Center for Applied Linguistics, April 11, 1966).

Washington, D.C. Stewart found that the use of verb forms of "to be" is one of the distinctive features of these dialects. He indicates that the non-standard usage of this verb form is not of a random error nature but is systematic. He points out the need for teacher understanding of these dialect divergencies. Stewart, of the Center for Applied Linguistics, reports a study of urban Negro speech in Washington, D.C., and points out the need for understanding by teachers of the dialects of students.

> Some knowledge about the linguistic structure of the non-standard dialect would be useful for the individual teacher, too, not only to guide him or her in the organization of classroom materials, but also a help in the evaluation of results.[3]

In another publication, Stewart describes four divergent English dialects in order to make clear that these dialects are not idiosyncrasies of speech but distinct language systems. After developing his case carefully with numerous examples, he indicates that simple patchwork correcting of variants in dialects is insufficient. He advocates an approach to teaching standard verbal usage which is similar to modern foreign language teaching techniques. He specifically suggests the use of pattern drills such as those used in teaching French to English speakers. Stewart believes that these pattern drills for teaching standard verbal usage can be developed by using the information about the dialectical variations which have been provided by linguistic analysis.

Stewart's observations and description of "sub-standard"

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[3] William A. Stewart, "Urban Negro Speech: Sociolinguistic Factors Affecting English Teaching," Social Dialects and Language Learning, Roger W. Shuy, Editor, (Champaign, Illinois: National Council of Teachers of English, 1964), p. 18.

Washington, D.C. language illustrate some of the variations which are common to Negro speech in urban areas.[4]

Pederson

Another description of urban dialects is reviewed in the same publication by Pederson. He describes the language patterns of Chicago Negroes and shows how they vary from the standard white speech of the Chicago area. It is Pederson's contention that speech variants tend to reinforce racial prejudice and inhibit the opportunities of racial minorities.

Pederson describes one attempt being made in Chicago to help Negro English speakers learn more about the standard language system. This project, which is known as The Cognitive Environment Study, provides "concentrated doses of language information and practice for the mother and the four-year-old child." It is hoped that this approach will bring the Negro child closer to the level of linguistic ability of the average white student. Pederson sees this as a necessity for the Negro if he is to communicate effectively with the power structure in the urban community. "For if he is going to communicate effectively with that part of Chicago which holds the power, he must learn a second language - - the language of The Man, the language of Miss Ann" is Pederson's concluding statement.[5]

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[4] William A. Stewart, "Foreign Language Teaching Methods in Quasi-Foreign Language Situations," Non-Standard Speech and the Teaching of English, William A. Stewart, Editor, (Washington, D.C.: Center for Applied Linguistics, 1964), pp. 1-15.

[5] Lee A. Pederson, "Non-Standard Negro Speech in Chicago," Non Standard Speech and the Teaching of English, William A. Stewart, Editor, (Washington, D.C.: Center for Applied Linguistics, 1964), pp. 16-23.

Labov

A similar study is reported in the same volume by Labov.[6] He reports the results of a study of the speech patterns of the Lower East Side of New York City. Of particular interest here are his findings regarding recognition and assimilation of prestige speech norms by children of lower class families. He measured the ability of young persons to grasp and employ the norms of behavior which govern the adult community.

The preliminary results of this study indicate that while most children gradually acquire greater ability to follow adult norms for the community, this growth is not nearly adequate for children of the lower class. Children of the middle class and some from the working class (Labov's designation of social classes) are able at the age of 8-11 to recognize and employ adult middle class norms of Standard English; however, some working class children and most lower class children operated at a much lower level of conformity. He noted that while there was a marked increase in the ability to operate at the level of adult norms for middle class children and some working class children, most lower class children and some working class children showed very slow growth in this direction having acquired less than 50% ability to conform to adult middle class norms of speech by the ages of 18 or 19. Labov says:

> Some working class and most lower class families are apparently too far removed from the middle class norms to assimilate them efficiently, and we can see that these youngsters who are below 50 percent at eighteen or nineteen years old will probably not

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[6] _Ibid_., William Labov, "Stages in the Acquisition of Standard English," pp. 77-103.

> reach any significant degree of conformity while they still have the learning ability to match performance to evaluation. At the ages of thirty-five or forty, these individuals may be able to evaluate the social significance of their own and other speech forms, without being able to shift their own performance.[7]

Labov goes on to outline a series of six levels in the acquisition of spoken English. He describes the reasons why certain segments of society fail to acquire the adult norm for the community. Based upon these positions, he suggests:

> It would seem that there are two main types of solutions: early training which permits lower class children to enter the acquisition route at a higher point than they normally would, or special training which increases the normal rate of acquisition of standard English.[8]

McDavid

Raven I. McDavid, Jr., is perhaps the foremost dialectologist in the United States today. He has long advocated the necessity of studying the various dialects one finds in an urban area. McDavid now suggests that the school program should be directed toward fostering conscious bi-dialectalism. He says:

> A person who speaks a divergent dialect, one of low prestige, does so not because he is intellectually or morally inferior but because he grew up in an evironment where such a form of speech was used. It is the business of American education to provide the speakers of such dialects with alternative modes by which they can secure educational and economical and cultural advantages commensurate with their abilities; it is also the business of American education to provide an understanding of dialectal as well as religious minorities.[9]

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[7] _Ibid._, p. 82.

[8] _Ibid._, pp. 102-103.

[9] Raven I. McDavid, Jr., _American Social Dialects_, (Champaign, Illinois: National Council of Teachers of English, 1966), p. 16.

McDavid has pointed out the necessity of the two-pronged attack upon the problems of dialect in American city schools. It is necessary to provide for growth in bi-dialectalism on the one hand while promoting understanding and acceptance of a multiplicity of dialects on the other.

Loban

Walter Loban has been conducting a longitudinal study of the language of children to determine how children acquire language and how oral language proficiency relates to skill in reading, writing, composition and the various language arts.

His analysis of data for elementary school children indicates that children who are speakers of non-standard English show major deviations in usage and structure.

> Analysis of the nonconventional uses of English (for the total sample, all seven years of this study) shows subject-predicate agreement to be the major source of difficulty with the third person singular verb a particular problem. Consistency in verb tense is another major problem. That sensitivity to the conventions of standard English is related to skill in language shows up in the significant differences on conventional usage in the analysis of spoken style.[10]

Loban discusses the relationship of language development to socio-economic rank. He states, "The importance of socio-economic status in relation to language appears not only on this matter of subordination but also on the measures of writing, mazes, subordinating connectives, reading, and conventional language."[11]

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[10] Walter D. Loban, The Language of Elementary School Children, (Champaign, Illinois: National Council of Teachers of English, 1963), p. 52.

[11] Ibid., p. 64.

In relating the performance of children from lower socio-economic classes to school language performance, Loban says:

> It also seems entirely possible that subjects from the least favored social economic categories can find themselves at a disadvantage in schools where the verbal linguistic skills of the middle class prevail. Such subjects may find themselves increasingly ill at ease and self-conscious to the point of avoiding oral performance. Such avoidance could, in turn, progressively affect performance in the related activities of reading and writing.[12]

Loban finds a definite relationship between children of low language ability and socio-economic class.

Speech Acquisition and Language Learning

Bernstein

Basil Bernstein has completed a comprehensive study of the language patterns of middle class and lower working class children in England. He found that middle class children are able to use two linguistic codes or modes of speech which he calls public language and formal language. He states that working class children generally use only the one code, namely public language. It is his thesis that this limits the lower working class child in his educational achievement, reflects poorly on his performance on standardized intelligence tests, and acts as a barrier in the processes of logical thought and expression. He believes that the socialization process related to the acquisition of language limits and defines the habitual modes of thought of the speakers. He clearly sees the role of the school as one of helping the lower class child acquire the second linguistic code, that of formal language. He states:

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[12] *Ibid.*, p. 65.

> The linguistic coding and decoding systems are highly resistant to change because of their psychological ramifications, and these systems are a direct function of a social structure. This suggests two means by which change may be introduced: by modification of the social structure, or by operating directly on the speech itself. The first is not within the province of the educational institutions and is essentially a political matter. The second, under suitable conditions and methods, could be undertaken by the schools, especially the nursery and primary schools working in intimate co-operation with the parents.[13]

While recommending that schools take an active role in helping children acquire formal language, Bernstein warns of the need for planning and teaching so as not to produce a negative self-image. He states further:

> However, an appreciation of the difficulties involved for the lower-class pupil in this process of linguistic change cannot be too strongly emphasized. Values are transmitted in any educational situation, but in this case of deliberate rational modification of experience we must be very sure that the new dimensions of relevance made available do not also involve that loss of self-respect engendered by measuring human worth on a scale of occupational achievement. The integration of the lower-working class into the wider society raises critical problems of the nature of society and the extent to which the school, by itself, can accelerate the process of assimilation.[14]

Loretan and Umans

Loretan and Umans in their book, Teaching the Disadvantaged, which reviews some current programs and makes suggestions for some needed programs, make a strong plea forimaginative teaching of the skills of oral language usage. They state in their chapter, "School Language as a Second Language:"

> If the school is to be effective, and if these youngsters are not to be discharged into the ever-larger group of unskilled unemployables, then meaningful, expressive, and receptive

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[13] Basil Bernstein, "Social Class and Linguistic Development: A Theory of Social Learning", in A. H. Halsey, J. Floud, C. A. Anderson, Editors, Education, Economy,and Society, (New York: The Free Press of Glenroe, Inc., 1964), p. 309.

[14] Ibid., pp. 309-310.

> language training must become a conscious part of curriculum organization. Inability to speak and understand standard English can make social mobility in our society almost impossible.[15]

In still another chapter they state:

> Much attention has been given in this country to the language problems of the foreign-born immigrant and little to the native-born in-migrant. Both these groups exhibit a class-based language syndrome, one that denies the lower-class person the verbal strategies necessary to obtain social mobility. In our society, if the school is to be effective, students must be trained in how to use the language as a tool with which to improve the mind.[16]

Riessman and Alberts

Frank Riessman, who has come to be identified with the role of the schools in understanding and educating the culturally disadvantaged, and Alberts, a professional writer, make a strong plea for teaching standard English to non-standard speakers. They suggest that the *teacher must accept the language of the child* and use it to build upon. The approach suggested is one of contrastive analysis of Hip language of teen-agers with standard English. In this way they believe that the expansion of the verbal repertoire will take place. They state:

> The key ground role of the Dialect Game - for both teacher and teaching situation - is acceptance of the students' nonstandard primary language. The instructor who makes clear to his pupils that their primary language is not something to be denied or suppressed, but is in fact a linguistic entree to that other language which, in more formal circumstances, can produce more effective results, is building firmly on positive grounds.[17]

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[15] Joseph O. Loretan and Shelley Umans, Teaching the Disadvantaged, (Teachers College, Columbia University: Teachers College Press, 1966), p. 42.

[16] Ibid., p. 81.

[17] Frank Riessman and Frank Alberts, "Digging 'The Man's' Language," Saturday Review, (September 17, 1966), pp. 80-81, 98.

Sexton

Patricia Cayo Sexton in her comparative study of educational opportunities and practices for high and low income groups in an urban school system suggests changes which need to be made in order to reach children of the lower income groups. In her recommendations she states that practices show little variation from one social class to another and suggests that the textbook approach most generally used in English language teaching is woefully inadequate for children from lower income groups in particular. Sexton indicates that children need to be made aware of differences in oral language which exist from one group to another in the urban setting. She suggests using contrastive analysis of various social and ethnic dialects with standard English as a means of teaching the standard. It is her conclusion that non-standard speakers need to gain proficiency in the standard to assure them not only of social mobility but of equal participation in the educational process itself.

Sexton recognizes that children from non-standard dialect speech communities may be hostile toward the language of the teacher as it may be representative of experiences with some of the persons in the community who have been instrumental in the exploitation of the poor. She continues with the remark that if this hostility can be overcome and children are willing to learn the sound of "educated English," teachers are often unprepared to teach it. Her note of hope for the future is that newer methods of instruction such as the tape recorder for oral speech teaching may be persuasive and helpful. She suggests lessons which are tailor-made for these children.[18]

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[18] Patricia Cayo Sexton, Education and Income, (New York: The Viking Press, 1961), pp. 262-265.

Fischer

Fischer has studied the choice of - in and ing as variants of the present participle ending. He noted a correlation between social status and class in choosing the present participle ending. Members of the lower social class in this study chose the - in variant frequently. His data although gathered from a small sample suggests that social class influences the choice of linguistic variants.[19]

Thomas

Dominic R. Thomas completed a descriptive study of the language of five-year old children in inner-city Detroit. He studied and compared the language of fifty Negro and fifty white kindergarten children. His analysis included sentence length, language structure, grammatical errors, vocabulary, and the use of parts of speech. In comparing his findings relative to the oral language of low socio-economic children to those findings about children of other social classes as reported in other studies, the children in his study were found to make more errors in subject-verb agreement, used more "slang" and omitted or misused more parts of speech.[20]

Golden

The need for effective speech instruction for dialect divergent speakers was shown in a previous study by the senior author which was published in 1960. This study was based on a questionnaire given to 902 students in five Detroit high schools. The machine-tabulated results showed relationships in percentages between certain expressions and various background factors. The study revealed that the 102 non-standard expressions listed were both heard and used at least four times more frequently by eleventh and twelfth grade students in the three schools representative of the varieties of Southern Regional or other non-standard patterns of speech than by those in schools of comparable socio-economic level but representative of standard Detroit area speech.[21]

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[19] John T. Fischer, "Social Influences on the Choice of a Linguistic Variant," Word, Volume 14, (1958), pp. 47-56.

[20] Dominic R. Thomas, "Oral Language Sentence Structure and Vocabulary of Kindergarten Children Living in Low Socio-Economic Urban Areas," (Wayne State University: unpublished doctoral dissertation, 1962).

Teaching Standard English

Ecroyd

Donald Ecroyd reports on the techniques used to develop and implement a series of tape-recorded dialect remediation lessons. Of particular interest in this report is the discussion of the oral testing procedure used to determine the major dialectical variations in the sample of eighty high-school girls enrolled in a secretarial training program at Temple University. Thirteen categories of phonemic deviations from standard speech were identified. Ear-training practice exercises were developed and tape-recorded. The girls then received instruction in standard English using these tapes. This training project was based on a similar pilot project conducted at Temple University in which speech training of an experimental group led to demonstrable articulation change which was not observable in the control group. The second project was very similar to the pilot project. The major difference was in the use of tape-recorded lessons with the second group for speech training.

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[21] Ruth I. Golden, Improving Patterns of Language Usage, (Detroit Michigan: Wayne State University Press, 1960), pp. 3-65.

Final results of the larger experiment were not reported in the manuscript cited.[22]

Golden

As an outgrowth of the previous study mentioned above, the author under an NDEA Title VII grant developed a series of tape-recorded lessons in standard English usage for use with non-standard speaking high school students. The materials developed were tested and refined with a group of tenth grade students at Central High School, Detroit. The results of the controlled experiment proved the tape-recorded lessons to be a significant factor in the acquisition of standard English usage in both extempore and impromptu speaking. The Group Effect in favor of the Experimental Group was found to be significant at the .05 level of confidence on the F Distribution Table for impromptu speaking and at the .01 level for extempore speech. The Analysis of Variance-Covariance on a five-way factorial grid was the statistical procedure used. Several interactions of factors proved to be statistically significant in the pre- and post oral tests although not in the two written tests given before and after. The five factors used in determining significance were the same as used in the present study with slight variations as explained in Chapter III.[23]

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[22] Donald H. Ecroyd, Speech Training Aspects of the Dialect Remediation Project, (Center for Community Studies, Temple University: Berean Institute, May 12, 1966, Mimeographed, unpaged).

Lin

Lin reports the results of a three year study at Claflin College in teaching standard grammar usage to non-standard dialect-speaking Negro students. In the course of the experiment, sixty taped lessons of oral pattern practice in standard English usage were developed. Lin reports that the results of the statistical analysis used are inconclusive due to difficulties in evaluation as a result of a lack of adequate evaluative instruments. She concludes that many of the students established greater control of the use of standard patterns with the help of pattern practice. She reports the exciting result that the students in the experimental group made greater gains in reading as measured on the Cooperative English Tests than did the control group despite a greater concentration on reading by the latter group. She suggests that pattern practice drills can give students greater awareness of language structure and thus improve their reading comprehension.[24]

Cline

Cline reports success with audio-visual techniques in improving the English language skills of Spanish speaking children in New Mexico. He suggests that bi-lingual children need to "sense" the new language in order to internalize it adequately. Although Cline's study is concerned with true bi-lingualism and not bi-dialectalism, it seems that the problems are similar and that techniques which are successful with one group may have significance for the other.[25]

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[23] Ruth I. Golden, Effectiveness of Instructional Tapes for Changing Regional Speech Patterns, (Detroit, Michigan: Detroit Public Schools, 1962).

[24] San-Su C. Lin, Pattern Practice: In the Teaching of Standard English to Students With a Non-Standard Dialect, (Teachers College, Columbia University: Bureau of Publications, 1965).

Gordon

Gordon reports on the results of a television education project designed to teach certain sounds to sub-standard speakers of English in Hawaii. He learned that television instruction was just as effective as systematic speech improvement techniques in the classroom. Both of these systematic programs were more effective than the incidental teaching of the selected articulations in the language arts program. The results of Gordon's study indicate the value of creating an awareness of differences in dialects when teaching standard English to non-standard speakers of English.[26]

Hurst

The results of an experiment in improving the speech of a group of Washington, D.C., Negro high school youths during a summer speech institute at Howard University is reported by Hurst. Hurst states that the speech problems of the non-standard Negro speaker are such that they constitute "defective speech in need of special attention by professionally trained personnel." In the six week summer institute the nineteen students from three Washington, D.C., high schools were given an intensive course in speech improvement as part of a demonstration project for the in-service training of teachers. Hurst reports that dramatic growth in speech proficiency was exhibited by the students in the six week program. In reporting the results of the experiment he states, "The fact that the number of inadequacies decreased from ninety (pre-test) to seventy-six (post-test) is an important finding of this study. Particularly (sic) when viewed in the same context as the improved articulation, improved ability to organize, better listening skills, and superior delivery which were other significant outcomes."[27]

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[25] Marion Cline, Jr., Improving Language Arts of Bilinguals Through Audiovisual Means, N.D.E.A. Title VII, Project No. 198, (U.S. Dept. of Health, Education, and Welfare: Office of Education, 1962).

[26] Morton J. Gordon, Television Education in Elementary School Speech Improvement, N.D.E.A. Title VII, Project No. 425, (U.S. Dept. of Health, Education, and Welfare: Office of Education, 1962).

Hurst reports in a later publication that the Communication Sciences Research Center at Howard University has developed a series of 90 taped lessons for helping students gain speech and language proficiency. The materials for students are designed to be used in a language laboratory and are mainly speech drill and pattern practice.[28]

National Council of Teachers of English

The NCTE Task Force on Teaching English to the Disadvantaged in reporting the results of their national investigation make the following comment regarding teaching of English to non-standard dialect speakers in elementary schools:

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[27] Charles G. Hurst, Jr., Editor, Higher Horizons in Speech Communication, (Washington, D.C.: Communication Sciences Research Center, Howard University, 1966), pp. 13-14.

[28] Charles G. Hurst, "Speech Improvement Tapes Developed at the Center," Howard University Research Newsletter, (November, 1966), pp. 2-6.

> Teachers generally conducted class work on non-standard dialect informally. If any conscious approach to problems of dialect was taken, it was usually either a teach-by-example approach, emphasizing the importance of teachers' speaking standard English, or a correction of student errors. Observers noted a tendency for teachers to ask students using a non-standard dialect for the "proper" way of saying a word or phrase.
>
> Some teachers were concerned about the possible conflict between the school language and the home language. They pointed out the problems of teaching an additional dialect in a manner that will not produce a home-school conflict. In teaching a second dialect, it is important to help the pupil understand that he may speak freely one way at home and to his friends but that there is another language he uses in the school.[29]

Summary

The foregoing review of literature indicated the concern of scholars with the problems of non-standard dialect speakers and briefly presented some attempts which have been made to teach standard English to these speakers. The current research herin reported presents a possible solution to some of the problems. It also is a pioneer effort to present a systematic approach to teaching standard English to the child who is just beginning school.

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[29] Richard Corbin and Muriel Crosby, Co-chairmen, Language Programs for the Disadvantaged: The Report of the NCTE Task Force on Teaching English to the Disadvantaged, (Champaign, Illinois: National Council of Teachers of English, 1965), pp. 88-89.

CHAPTER III

DESIGN OF STUDY

The purpose of this investigation was to test the effectiveness of a series of language experience lessons for building skills in acceptable standard American usage at primary level. The hypothesis, stated formally in Chapter I, pages 9 to 12, was that a series of listening and repeating lessons would enable the child at primary level to sharpen his auditory acuity, to become familiar with the sounds of standard language for this area, and by having practice in using them, would make them a part of his facility. This chapter will present a description of the design used, the subjects, and the methodology employed.

Source of Data

The study was conducted at the beginning level of non-graded Primary Unit in three schools in Detroit, Michigan. These schools were the Lillibridge School (kindergarten through grade six), the Tendler School (kindergarten and primary unit), and the Scripps Annex School (kindergarten, primary unit, and special education classes). Originally it was planned to use just two schools, Lillibridge and Tendler, with four classes in each. However, when it was learned that, because of increasing enrollment, some of the primary unit classes at Tendler School would be on half-day sessions until a temporary building was ready, Scripps Annex School was added as a third building rather than to have the half-day sessions as a variable in the experiment. Four classes, two experimental and two control, were used at Lillibridge, and two classes each at Tendler and Scripps Annex Schools, with one experimental and one control class in each school.

Population

The Tendler School District is basically a part of the Lillibridge School District, the Tendler School having been built in the eastern portion of the Lillibridge School District for two reasons: (1) to relieve population pressure, and (2) to provide a school for young children where the necessity of crossing several main traffic arteries was eliminated. Therefore, all children who finish kindergarten and the non-graded primary unit at Tendler School continue their education through grade six at the Lillibridge School. The children living in the western portion of the Lillibridge School District attend the school from kindergarten through grade six. Likewise, in the adjoining school district to the West, Scripps Annex School bears the same relationship to its parent school, Scripps. Children who complete the non-graded primary unit at Scripps Annex continue at Scripps School.

These three schools provide a student population which is composed of both Negro and Caucasian migrants from other geographic regions as well as natives of this region. The community has been subject to considerable population change in the past thirty years. In the late 1930's the population of the community was all white and of mixed ethnic background with people of Greek extraction predominant. As production shifted in Detroit's major industries to war and defense activities, rural migrants moved in and settled in the area due to its location immediately adjoining one of the major industrial complexes of Detroit's lower East Side. Following the war years and return of a peace-time economy, many of these families left the city and the vacancies were filled mainly with Negro families seeking low-rent housing due to urban renewal projects which destroyed their former dwellings closer to the center of the city. In periods of high production and good employment opportunity, many white and Negro families migrate to the area because of its proximity to work. Therefore the school community today is composed of both Negro and Caucasian families, many of whom have rural backgrounds.

The income of the families in the school communities is low enough to have all three schools qualify for funds under the various poverty programs of the United States Department of Health, Education, and Welfare. The base figure for computing eligibility for poverty funds is $3,000.00 annual income for a family of four. The base increases with each additional dependent.[1]

School and Class Statistics

Because of urban renewal and opportunities for housing in other areas, the population shift during the year of the experiment was in the direction away from this school community as can be seen below:

School Enrollment

School	First Level Primary	Total 9/30/66	Total 5/8/67
Lillibridge	240	1558	1459
Tendler	139	403	372
Scripps Annex	55	345	338

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[1] The average annual income of non-white city-wide population is $4,387, according to the U.S. Census of Population, 1960, P.C. (1) 24C, Michigan, Table 78, "Family Income, 1959" pp. 24-271.

At Lillibridge School, from which four classes were involved in the experiment, the 240 children at the first level of the Primary Unit were divided into seven classes ranging from 31 to 39 depending on the size of the room. At Tendler School there were just two classes each with 37 pupils, plus one teacher with 65 pupils on half-day sessions. At Scripps Annex the 55 children were divided into two classes of 27 and 28 each.

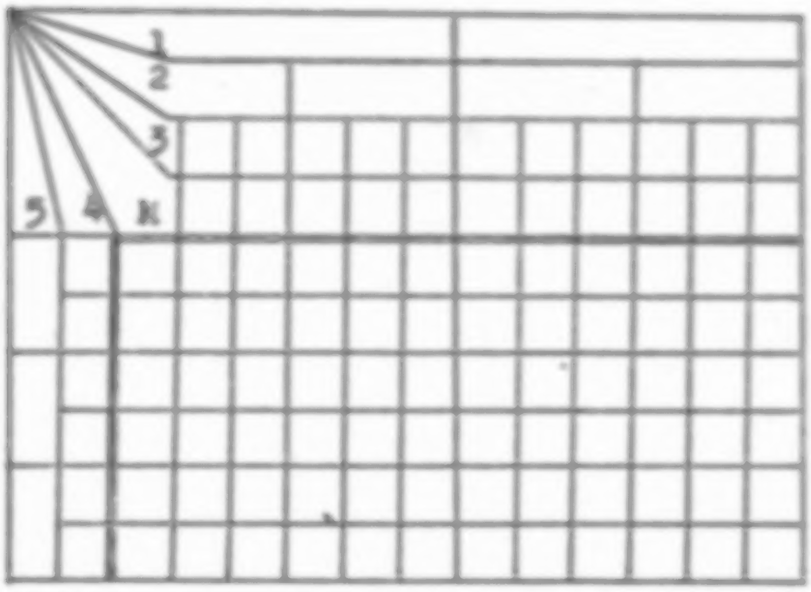
The population of the eight classes began with 274 children. Thirty-four were lost during the course of the semester by moving. Fifteen were eliminated because some phase of their data was incomplete, the last eight of whom had not been given the Primary Mental Abilities test because of absence. Five were eliminated because of hearing deficiencies. This left the population at 220, of which the sample consisted of 72, 36 in the Experimental Group and 36 in the Control Group.

Sample of Study

The study sample was selected from the universe of class membership adjusted to fit the seventy-two cell grid shown below:

FIGURE I

FIVE-WAY FACTORIAL GRID



1 - Groups, 2 - Sex, 3 - Education of Parents,
M - Measurements, 4 - Building, 5 - Mental Abilities

This factorial design was chosen because it would permit a study of the interaction of the five variables shown: Group, Sex, Education Level of the Parents, (School) Building, and Mental Abilities. The Analysis of Variance-Covariance technique was selected as it provides a means of testing to determine the significance of each of such factors in its effect on the scores, and provides for statistical inequalities which may exist initially in the groups. Selecting children on the basis of these five criteria limited the number from the Experimental and Control Groups to thirty-six each.

Other than determining which subject met all requirements for each cell in the grid, the investigators made no choices. The classes the researchers utilized as both experimental and control were designated by the principal or by factors beyond the control of the researchers. Since some of the pupils had quite different readiness experiences in their preceding kindergarten year, primary classes were arranged as homogeneously as possible. Grouping was based on the pupil's readiness for reading as determined by the subjective judgment of the kindergarten teacher and by the use of a standardized test, The Detroit Reading Readiness Test. An effort was made to achieve a balance of boys and girls in each class. The decision as to which classes would be in the Experimental Group and which in the Control Group was made by the teachers involved. They made the decision based on factors of interest, time availability, and security with a new teaching technique.

Factors

Group:

The factor of Group was of prime consideration because differences in the achievement of the Experimental and Control Groups had to be determined to test the effectiveness of the instructional tapes.

Sex:

Sex was a factor of interest because of the disagreement in the results of other studies. Boys have generally been found to be more responsive to learning through mechanical aids, although in primary classes girls are generally thought to surpass boys in achievement, particularly in language proficiency. In the high school study conducted by the Chief Investigator in which the effectiveness of instructional tapes using similar techniques was tested, the girls improved significantly over the boys in their acquisition of standard usage patterns in extempore speech.[2] The outcome of the Sex factor would thus be an interesting finding.

Education of Parents:

Since the speech climate in the home is most apt to determine the patterns of speech the child will have when he first comes to school, and the home speech is most apt to be determined by the level of education of the parents, this was thought to be a most pertinent factor.

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[2] Ruth I. Golden, Effectiveness of Instructional Tapes for Changing Regional Speech Patterns (USOE Final Report, Title VII Project Number 559). Also Dissertation Abstracts, Vol. 24, No. 10, 1964.

In the same high school study, cited above, the Educational Level of the Parents was a highly significant factor in extempore speech with the students whose parents were in the highest level of education making much greater progress than students whose parental education was of the average or low level for that population. The researchers were interested in determining if this would be true of primary children, or if the Educational Level of the Parents of primary children would have effect on the children's progress in acquiring standard speech patterns through the audiolingual technique. In general, the level of education for the parents of the children in this study was lower than that of the students in the high school study. In the latter, the highest of the three levels consisted of "one or both parents having had at least one year of college."[3] The division of Education of Parents for the parental population in the primary study, reported herein, was: (High) Eleventh grade or above, (Average) Ninth or tenth grade, and (Low) Eighth grade or below.

School Building:

Also of interest was the factor of School Building although it was not expected that it would have a significant effect since good teaching is not necessarily related to locale. However, two distinct types of schools were being tested, the Lillibridge School which is a comprehensive elementary school, and Scripps Annex and Tendler Schools grouped together because they are both Primary Units. The researchers questioned if the type of school involved would show any significant relationship to other factors in the experiment. This factor was labeled Building rather than School so that the initial letter would not be confused with Sex.

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[3] Ibid., Final Report, p. 72.

Mental Abilities:

The Mental Abilities of the child could be expected to have an effect on his ability to acquire language and new ways of saying that which he had already acquired. It was of interest to see to what extent this factor would influence results for this population.

Personality and Parental Involvement:

Two other factors of concern, were not included in the five-way Analysis of Variance-Covariance. One was the effect that the taped lessons might have upon the personality of the child, if any. The other was the desire to involve the parents in the experiment, if possible, to determine if there was any measurable effect due to parental involvement. These were explored using the same sample but different techniques. The results of this exploration are reported in Chapter V.

Data Collection

The data for this audio communications research project were from children in the first level of non-graded primary, mainly six year-olds, who had just finished kindergarten and entered the first semester of elementary school. All subjects included in the sample from which the data were collected had normal hearing ability.

The complete data for all analyses consisted of scores from two before-and-after instruments, a background information form, a mental abilities test, a hearing diagnosis, and the data concerning parental involvement.

Instrumentation

The following instruments used in the experiment are shown in Appendix A, beginning on page 107: a copy of a letter sent to the parents, a copy of the Oral Interview Questions and the two pictures used in the interview, the check-off sheet used by the evaluators of the oral interview, the Personality Rating Instrument used by the teachers at the beginning and end of the experiment, the simplified form used to transpose the teacher's rating sheet to scores, and the Background Information Form.

The degree of freedom from anxiety was used as the criterion for personality adjustment. The instrument used was a test devised by S. Sarason and K. Davidson to measure contrasting personality characteristics.[4]

The instrument for testing mental abilities was the Primary Mental Abilities Test used city-wide in the Detroit Public Schools.[5] Likewise, the Hearing Test is the standard audiometer diagnostic procedure used in all Detroit schools.

Measurements:

The crucial measurements, used in two separate analyses, consisted of scores from the two tests, both of which were given before and after the taped lessons were presented to the Experimental Group. The tests were given to both the Experimental Group and the Control Group. These two tests were the Oral Interview, recorded on tape, and the Personality Rating Scale.

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[4] Seymour B. Sarason, *et al.*, *Anxiety in Elementary School Children, A Report of Research* (New York: John Wiley and Sons, Inc., 1960) Appendix.

[5] Thelma Gwinn Thurstone, *Primary Mental Abilities for Grades K-1* (Chicago: Science Research Associates, Inc., Revised 1962).

The Oral Interview:

The taped Oral Interview, conducted pre- and post, consisted of simple questions designed to elicit certain expected responses, and to encourage the child to say a few sentences of his own. Two pictures (See Appendix A, Pages 110-111), and a bright penny were used as inducements to speech. One picture showed a crowd of people walking down a street and was used to determine whether the child said "people" or "peoples," and "walking" or "walkin'."[6] The second picture showed a situation in which a frightened mother holds a limp toddler in one arm while she dials the telephone with her free hand obviously calling for help.[7] This situation was chosen to produce a free verbal response.

To obtain scores representing speech change, the taped interviews were evaluated by two experienced speech correctionists chosen for their trained ability to audit. They did not know the designation of the groups, Experimental or Control, or from which groups the interviews they checked had come. Using a guide sheet, shown on page 112, they tabulated the number of deviations from standard American English. These were used as pre-test scores. The identical process repeated at the close of the experiment produced the post-test scores.

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[6] Life (Vol. 62, No. 21, May 27, 1966) p. 51.

[7] Look (Vol. 30, No. 10, May 17, 1966) p. 85.

The Personality Inventory:

The twenty-four item Personality Rating Scale, shown on page 114, of Appendix A, for each child in the class was completed before and after the presentation of the tapes. The teacher circled a number for each personality trait. Sarason has purposely arranged these twenty-four contrasting personality characteristics so that neither side represents wholly desirable or undesirable traits. For the purposes of this study, it was necessary to convert the teachers' rating sheets to the one shown on page 115 of Appendix A. The fifteen items selected by the researchers for tabulation were believed to be most pertinent to speech development and representative of the total inventory. Favorable characteristics were placed on one side and unfavorable ones on the other. The numbers were converted from one to ten in order to make it possible to assign a definite score to each child. These two instruments were used at the beginning of the semester and again at the end to determine if there were any measurable adverse effect of increased anxiety in the subjects in the Experimental Group due to the introduction of a less familiar speech form into their verbal repertoires.

Background Information Form

Information concerning the parents was gathered by the teachers from school records, or by direct contact, and reported on the form shown on page 116, Appendix A. Children for whom any of the pertinent data could not be completed were necessarily omitted from the sample.

Instructional Audio Materials

The materials which comprised the single variable between the Experimental and the Control Groups consisted of a set of original taped language enrichment lessons which give students standard patterns to imitate and elicit their responses. They were designed to represent the voices of two friendly personalities, Mr. and Mrs. Mike, coming out of a tape recorder to engage the children in short speech games, talks, poems and songs. These audio lesons will be described below under Procedures.

Preparation for Data Collection

One full year was spent in preparation for collecting the data of this experiment. During this time the responsibility of the Chief Investigator and senior author was to write the scripts for the audio lessons, produce the tapes, plan and devise the testing materials, and to arrange for the conduct of the experiment. The experimentation and evaluation also involved the full time of the Research Associate during the second year.

The Linguistic Basis

Preparation for this project was not only the outgrowth of twelve years of study of descriptive linguistics and over twenty years of experience in teaching inner-city school children, but was based on studies cited in Chapter II. The most pertinent descriptive studies were those of Loban, Pederson, Thomas, and Golden.

Teaching Devices:

To broaden knowledge of effective devices for language change and enrichment at primary level, a letter was prepared inviting teachers to participate by sending in ideas or devices they had found helpful in teaching a sound or a usage. This may not have reached all interested teachers because of the procedure required. The letter was submitted to the Research Department for approval and subsequently included in the "Principals' Notes." The letter and the list of schools and teachers from whom responses were received are included in Appendix A.

The 38 responses from 25 schools, plus two which were unidentified, were classified into two categories: (1) Teaching usage, and (2) Teaching sounds. The latter category, which comprised three-fourths of the list, was further divided into two parts: (1) Sounds in isolation for awareness, and (2) Sounds in word games..

Objectives:

Preparation included discussions regarding philosophy and objectives. The following objectives summarize the point of view of the researchers and their aims in developing the series:

(1) Present standard English as an alternative way of speaking to achieve clarity and general understanding.

(2) Encourage the children to trust the teaching personalities because they are honest with them and want the children to be aware of what they are trying to do.

(3) Promote auditory discrimination so that speech differences may be heard.

(4) Focus attention on speech mechanism because the researchers believe this type of language shift requires a conscious effort initially.

(5) Help those who do not know how to form sounds, and to help the others to develop more flexibility of their lips, tongue, and other parts of the speech mechanism.

(6) Have something appropriate to talk about for continuity of dialogue to hold attention and to enable the children to hear the suprasegmentals in the speech they are imitating.

(7) Emphasize the whole speech pattern, associating language learning with friendliness and happiness.

(8) Broaden concepts and values while developing vocabulary and general facility in standard language.

(9) Enhance the self-image as a means of motivating language growth and of encouraging bi-dialectalism.

The Taped Lessons:

Preparation included adjustment of the written and later taped materials to the interest and ability levels and to the pace of primary children. It also included many trials and revisions. During the process of writing, at meetings of the Research Assistants, the scripts were read aloud and discussed in detail. Changes in wording, content, or direction were resolved to the group's satisfaction. They were then sent to educational and linguistic consultants (listed in Appendix B, page 121) for critical evaluation. Further revisions were made using their suggestions. By this method an excellent cross-section of thought was focussed on the content of the lessons. The group of Research Assistants included two kindergarten teachers, one completing a doctorate and now teaching at college level and writing; a first grade teacher; an elementary literature teacher; two supervisors of elementary English; a reading consultant; and an elementary assistant principal. The consultants included two university professors, both interested in dialectology, one at elementary and one at secondary level; a former president of a college for training elementary teachers, soon joining Temple University; a former Director of Clinical Training in Speech and Hearing Therapy at a college in New York, now busy as the wife of a Cabinet Member; a kindergarten and nursery school specialist at a university in the East; and an instructor of Child Psychology at a college in the West. Both groups, Research Assistants and Consultants, were of mixed ethnic origin. Two of the latter were of two different minority groups, Negro and Puerto Rican, a point of value since the feelings and attitudes of the little listeners were of prime consideration.

Recording:

Preliminary taping with home facilities was done for the first two tapes, and these were tried out in two schools. They were also played in the classroom with a second recorder recording the performance to include the students' responses in order to provide an opportunity to study pupils' reactions to the materials and to evaluate the technical aspects of the materials. Further changes and improvement in timing were made following these trials.

The male voice used is that of a municipal judge who was one of the voices on the high school tapes previously mentioned. The female voice is that of an auditorium teacher in a Detroit school. Both have rich and pleasing voices. Students are urged to speak as the voices do. "Mrs. Mike" breaks into song easily without accompaniment. "Mr. Mike" has a warm masculine voice with which children identify readily.

The TEACHER'S GUIDE:

While the taping was being done, the TEACHER'S GUIDE was being prepared. For the songs that are original with only a one-line tune sketched by the Chief Investigator, scores were written by a music teacher in the Detroit Schools. For the few songs and poems which are not original and not in the public domain, permission requests were initiated. Permission for the use of these materials was granted.

Preparing the Tests:

Research was necessary to find a proper instrument for measuring personality change, and when found, a permission request was sent and received. Deciding upon the questions to be used in the all-important Oral Interview took the careful deliberation of all of the Research Assistants.

Further preparation involved arranging that the schools in the experiment would receive time priority in the administering of the city-wide Primary Mental Abilities testing and in the hearing diagnosis. Contacts with the director led to finding speech correctionists who would be qualified and available for the evaluation of the taped oral interviews. Preliminary arrangements were made with Wayne State University Computation Center for computer analysis of the data.

The Schools:

In preparation for conducting the experiment, tentative contacts with the principals, assistant principals, and the Field Executive needed to be confirmed, and meetings with the teachers arranged.

With the permission of the administrators, a letter was sent to each of the parents of children in the Experimental Group, (Appendix A, page 108). It was hoped that the parents of children taking the taped lessons would be interested in following the same procedure as their children. The limited extent of parental participation will be discussed in Chapter V.

Conditions

There were two categories in the factor of Building: (1) the total elementary school, Lillibridge, with four classes, (2) the Primary Unit schools, Scripps Annex and Tendler, combined, each having two classes involved in the experiment. Of the latter two, the fact that one was an old and one a new building would mean that, combined, they would compare more evenly with the Lillibridge School. However, there were equal numbers of Experimental and Control Groups in each school, and thus, regardless of age or plan of operation, conditions were comparable for both Groups. The classrooms were comparable, and the teachers were of comparable ethnic background and considered well matched by the principals who chose them for the experiment. It can, therefore, be said that conditions were constant for both the Experimental and Control Groups.

Procedures for Data Collection

The researchers first developed a plan of work coinciding with a proposed time schedule, and kept on schedule throughout the duration of the experiment.

At the first meeting of all eight teachers, the background for the study was explained and all were given the same motivation to help the children gain language facility and enrichment. The plan of the experiment was explained, and it was at this meeting that the teachers decided among themselves which ones would teach the Experimental classes and which the Control.

At a subsequent meeting all teachers were given copies of the Personality Rating Sheets, the Background Information Sheets, and arrangements were made for the researchers to do the oral testing.

The Personality Rating Sheets required careful instruction. The teacher must first read the detailed description of the meaning of each personality trait as described by Sarason and Davidson. Applying this meaning to the Rating Sheet, he must decide as in item (2) of the instrument shown on page 114 of Appendix A, whether the child tended to be more dependent than independent and indicate to what degree by circling the number, with (5) representing the highest degree in either direction.

The Background Information Form was filled in by the teachers following the completion of the first rating of the Personality Inventory.

Initial Tests

In the third week of the semester the Chief Investigator and the Research Associate began the oral interviews of all classes in both Groups. Arrangements had been made for the use of a small office in each school and for use of a school tape recorder. The researchers identified the children on the tape by number and kept a duplicate written record of the number and the child's name so that absentees could be recorded on another day and a copy of the list could go with the tapes to the evaluator. Each researcher started the numbering on a given day with a various and unconsecutive hundred digit as a precaution against the evaluator's knowing which tapes were of the Experimental Group and which of the Control Group.

Except for those children who left the school or were absent for an extended period of time, all subjects in all classes were recorded, and their interviews evaluated because neither the researchers nor the evaluators knew which students would be included in the final sample, that selection depending upon all of the other data necessary to fit subjects to the factorial grid employed.

The Experimental Aural-Oral Lessons

The taped language lessons are not to be confused with the taped samples of the children's speech collected as the before and after tests of speech progress. The language lessons represent the single variable between the Experimental and the Control Groups. These tapes contain pre-recorded audio-lingual lessons.

The content of the lesson material the children are induced to repeat concentrates on sounds and usages needed to supplant less desirable ones because of their limited uses for general speech effectiveness. Although it would be simpler to concentrate on changing a few gross deviations out of context as some recently developed speech training instruments aim to do, it is the philosophy of these investigators that the deviations are parts of a whole pattern to which some of the techniques of second-language learning are applicable. Oral drill on parts is valuable providing the parts can then be fitted into the whole. Filling in blanks, or parts, in some traditional methods of language teaching has not been conclusively demonstrated to be effective. For acquiring a new dialect, a new system or pattern, a complete pattern for imitation is necessary. The earlier the child gets practice in the sounds and usages of school and the business world, the better are his chances of growing up to full participation in citizenship.

Since language is an intrinsic part of one's personality, these lessons were desiged so that in the course of associating language learning with friendliness and happiness, the child gains other values. The values stressed are mainly pride in self, the language of good manners, pride and joy in working and learning, and love of country. Enhancing the self image to give purpose to self improvement is vital, and thus is an important part of the lesson content of this series. The major concept is that there are many ways to speak, but we talk Mike's way to be understood by most people.

There are thirty-six lessons of eight-to-ten minute duration recorded on twelve tapes at a speed of 3.75 inches per second. Each tape begins and ends with theme music in which the children participate by clapping after they are taught to "whisper-clap" to rhythm. Five lessons are shorter than the others because they introduce speech activities which continue after the tape has been heard. These lessons provide opportunities for kinesthetic involvement. The lessons may be paced at the discretion of the teacher to suit the needs of the class. In the experiment, the teachers of the Experimental Group were instructed to present the lessons at the rate of three lessons, or one tape, a week. They could stop the recorder at any time if they wished, and they could repeat a lesson if it was deemed necessary; however, this practice was not encouraged as review was incorporated in the design of the series and the freshness of the material is a part of the appeal to evoke maximum attention to listening.

A TEACHER'S GUIDE briefly presents the speech objectives of each lesson, the value concepts presented, and suggests possible enrichment activities. It also contains the poems and the words and music to the songs in order to facilitate the use of the materials for review and expansion. The teachers of the Experimental Group were given the Experimental Edition (duplicated with a two-ring binding) of the TEACHER'S GUIDE, and were left to their own ingenuity in the way they worked the lessons into their daily program. The only requirement was to hold to the pace of covering one of the twelve tapes each week.

There were no additional class materials given to the Control Group classes. The teachers were instructed to carry on whatever speech and language-building activities they normally would with their pupils and to use whatever materials they normally did. These children were given all tests identical to those given to the Experimental Groups. Neither the teachers nor the students of the Control Groups heard the taped series of language lessons. Care was taken that they would not have access to the taped materials, scripts, or the TEACHER'S GUIDE.

Other than the series of tapes given to each Experimental Class teacher and a school owned monaural tape recorder, no additional class materials were provided. However, a variety of materials were used by teachers in enrichment and related activities. One class made puppets of Mr. and Mrs. Mike. The researchers were presented with booklets consisting of drawings of the children's conception of their tape recorder friends. A booklet of Christmas cards the children made for the characters in the lessons was also given to the researchers. An interesting development was observed in these art projects. Negro children identified the characters as Negro and white children identified them as Caucasians.

Tabulation

The class names and sex were entered in a regular school record book which the researchers kept for recording all scores as received. The pre- Personality Rating comprised the first scores to be entered after the teachers' ratings were transposed to the 15-point scoring sheet, shown on page 115, in Appendix A.

The determination of the high, average, and low level of the education of the parents was entered next. As the evaluators returned their check lists along with the completed tapes, the scores for the oral interviews were entered.

The final measurement, outside of hearing, to be recorded was that of the Mental Abilities of the child. The raw scores on the Primary Mental Abilities Test were used for the subjects of this study since they permitted a finer classification than I.Q., letter rating, or stanines. These raw scores were tabulated on a list of numbers from 1 to 128, the highest possible score. The range for the population of the study was from 25 to 122, with a median of 82, and a mean score of 79.88. There were 220 students from the Experimental and Control classes in the experiment who had taken this Mental Abilities test. The total was divided into thirds with division resulting in three groups as follows: (1) High Group = scores 91 - 122; (2) Average Group = scores 73 - 90; and (3) Low Group = scores 25 - 72.

As stated above, all children had their hearing tested by trained specialists from the Speech and Hearing Clinic of the Detroit Public Schools while the experiment was in progress. Three children from the Experimental Group and two from the Control Group were found to have hearing which deviated from normal. These children were eliminated from the population before the sample was drawn in order to avoid introducing another variable in the study.

Post Tests

In the seventeenth week of school, the teachers were asked to do the final Rating of the Personality of each child in all classes involved in the experiment.

This week also marked the beginning of the final Oral Interview testing. These were conducted in the identical manner used for the pre-test interviews. When a tape was completed, it was sent to one of the two evaluators.

Since improvement is based on lower scores of the number of deviations heard, it is important that no slight deviations be overlooked. The work of the two evaluators was cross-checked to be sure the evaluations were comparable. Particular care was given to the post tapes to be sure that all deviations were counted.

The Post Personality Rating Sheets were collected from the teachers, and recorded for analysis. When completed, the final scores from the Oral Interview evaluations were recorded.

Preparation for Computation

With all tabulation complete, the subjects were selected to fit the five-way factorial grid, further described in Chapter IV. The Computation Laboratory provided the researchers with the order in which the scores of the subjects were to be arranged for completing the computer phases of the Analysis of Variance-Covariance described in the next chapter.

CHAPTER IV

DATA ANALYSIS AND FINDINGS

Analytical Techniques

As indicated in Chapter III when the factorial grid was explained, the statistical technique of Variance-Covariance Analysis was applied to the oral language test because this technique permits the sorting out of the covariance effects involved in experimentation. The process breaks down the sum of products of deviations of any two variables from their means and assigns the respective components to specified sources. Since it was desirable to determine the effect of the taped lessons exclusive of the specified factors, as well as to determine the interrelated effect of these factors, the Analysis of Variance-Covariance Technique was employed as the design for this study.[1]

Factorial Grid

In carrying out the analysis, the first step was to establish the factorial grid shown in Chapter III, page 38, and repeated here in Table 1, page 60. The grid shows raw scores in seventy-two cells, each of which is placed to show relationship to each of the five variable factors to be analyzed. The initial and final test scores are denoted by (X) and (Y), respectively. The two groups, Experimental and Control, are shown first. Sex provides the second variable. The third, Education of Parents, is represented by the digits (1), (2), and (3), representing: (1) both

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[1] The reader who may not be interested in the technical aspects in this chapter will find the study summarized in Chapter VI, beginning on page 94.

TABLE 1

FACTORIAL GRID

SCORES ON PRE- AND POST ORAL TESTS

Mental Abilities	School Building	EXPERIMENTAL GROUP						CONTROL GROUP					
		MALE SUBJECTS			FEMALE SUBJECTS			MALE SUBJECTS			FEMALE SUBJECTS		
		Educ. of Parents			Educ. of Parents			Educ. of Parents			Educ. of Parents		
		1	2	3	1	2	3	1	2	3	1	2	3
		X Y	X Y	X Y	X Y	X Y	X Y	X Y	X Y	X Y	X Y	X Y	X Y
H	α	25-18	15$\overset{P}{-}$11	2-0	9-5	12-9	10-7	10-11	10-13	12-16	15-15	8-16	15-11
	β	14$\overset{P}{-}$7	15-7	11-4	18-9	8-1	11-6	11-13	10-16	21-26	14-10	11-14	7-10
A	α	11-6	13-9	17-3	14-10	21-6	7-8	7-13	11-7	22-13	15-15	10-11	12-13
	β	22-14	13-14	25-7	15$\overset{P}{-}$8	11$\overset{P}{-}$12	12-14	8-7	7-5	9-14	11-10	20-18	16-12
L	α	14$\overset{P}{-}$8	44-28	15-6	8-6	21-15	17-5	26-25	15-15	6-13	17-22	17-14	15-20
	β	12-7	18-17	15$\overset{P}{-}$2	26$\overset{P}{-}$19	21-15	15-14	13-7	20-10	10-8	17-10	18-18	7-17

Education of Parents:
(One or both)

1- Eighth Grade or Below
2- Ninth or Tenth Grade
3- Eleventh Grade or Above

Measures:
X - Initial Score
Y - Final Score

Mental Abilities:
H - High
A - Average
L - Low

Building:
- Lillibridge
- Scripps Annex and Tendler

P: (Parental Involvement)

Lower final score shows improvement.

parents having eleventh grade or above education, (2) one or both parents with ninth or tenth grade as the highest level of education, and (3) one or both parents with eighth grade or below as the highest level of education. The school building represents the fourth variable with Lillibridge, a comprehensive elementary school in which four classes participated, represented by the Greek letter Alpha (α), and the other two schools combined, Scripps Annex and Tendler, primary units in which two classes each participated, represented by the Greek letter Beta (β). For the fifth variable, High, Average, and Low Mental Abilities for this population are denoted by (H), (A), and (L), respectively.

Each cell represents a child who fits the description determined by reading the grid from the top down, including the two factors shown on the left. For instance, the fourth cell in the first row shows the scores for the child who is in the Experimental Group, a female whose parents are in the upper classification for this study having both attended at least the eleventh grade. She attends Lillibridge Elementary School and rates relatively high in Mental Abilities.

To facilitate the analysis further, the sympols (X) and (Y) are defined as follows:

(X) = the initial score of the individual of the particular Group, Sex, Education of Parents, Building, and Mental Abilities.

(Y) = the final score of the individual of the particular Group, Sex, Education of Parents, Building, and Mental Abilities.

In the above definitions, G = two levels; S = two levels; E = three; B = two; and M = three. Thus 2 x 2 x 3 x 2 x 3 = 72, the total number of cells in the factorial grid.

Sums of Squares and Products

The next step was that of obtaining all the sums of squares and products required for the analysis. The application of the method involves the calculation of sums of squares of the independent variable (X), the dependent variable (Y), and the sums of products of the independent variable with the dependent variable (XY). The variance of the dependent variable (Y) is then adjusted, or reduced by the variance of the (initial) independent variable (X), and the F-ratio determined by these adjusted variances to test the Null Hypotheses involved. These values are obtained by applying the appropriate formulas shown in Winer.[2]

Tests of Significance of Interactions

The significance of the interaction of each main effect is tested first. The initial three phases through the mean squares were computed by machine analysis at Wayne State University Computation Center. In return for the list of raw scores, set up opposite the source of variation symbols in a prescribed order, three sets of print-outs comprised the computer data output. One of these was labeled Pre-Test, one Post-Test, and one Pre-Post.

The pertinent data needed to determine the results of this experiment as taken from the three print-outs are shown in Table 2, p. 64. Only the items pertaining to the main effects taken singly and the highest order interaction for each phase are shown in the table. For the purposes of clarity as well as space, the long list of figures related to the many different orders of interactions which were processed are omitted.

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[2] B. J. Winer, Statistical Principles in Experimental Design (New York: McGraw Hill Book Company, 1962), pp.600-604.

To simplify understanding of the procedure, the following steps explain the figures used as taken from the pertinent portion of the print-outs shown in Table 2:

The first step in combining the three different outputs was to compute the adjusted sum of squares for the error term. The statistical formula for this process is:

$$E'_{yy} = E_{yy} - \frac{E^2_{xy}}{E_{xx}} \;;$$

where E'_{yy} denotes the adjusted sum of squares in (Y) for the error term, E_{yy} denotes the unadjusted sum of squares for the error term in (Y), E_{xy} the unadjusted sum of cross-products for the error term, and E_{xx} the unadjusted sum of squares for the error term in (X). This Adjusted Error is needed in order to determine the adjusted mean square associated with each main effect.

By locating the appropriate figures in Table 2, it can be seen that the mathematical formula for the Adjusted Sum of Squares in (Y) for the Error Term in this experiment is as follows:

$$\begin{aligned} E'_{yy} &= E_{yy} - \frac{E^2_{xy}}{E_{xx}} \\ &= 33.6386 - \frac{(19.4708)^2}{126.2231} \\ &= 33.6 - 3.0 = 30.6. \end{aligned}$$

TABLE 2 - SUMMARY DATA[3]

PRE-TEST SUMS OF SQUARES		DEG/FREEDOM	PRE-POST TEST COVARIANCE SUMS OF SQUARES			
(G) Group$_{xx}$	122.7227	1	Group$_{xy}$	-197.1385	Group$_{yy}$	316.6805
x (S) Sex$_{xx}$	20.0556	1	Sex$_{xy}$	- 13.1945	Sex$_{yy}$	8.6806
(E) Education$_{xx}$	75.2507	2	Educ.$_{xy}$	65.0006	Educ.$_{yy}$	56.3333
(B) Building$_{xx}$	3.3556	1	Bldg.$_{xy}$	4.6667	Bldg.$_{yy}$	6.1250
(M) Mental Abilities$_{xx}$	322.7503	2	Ment.$_{xy}$	187.0003	Ment.$_{yy}$	133.0003
(GSEBM)xx 11111	126.2231	4	GSEBM$_{xy}$	19.4708	GSEBM$_{yy}$	33.6386

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[3] *Ibid.*, . Analogous to Table 11.5-3, p. 603.

The next procedure was to complete the mathematical formula to combine the three phases for each of the main effects.

Group

The first of the main effects to be examined is Group. The adjustment process is composed of two steps: (1) The formula

$$(G + E)'_{yy} = \ y^2 - \frac{(\ xy)^2}{x^2}$$ is used, and

then: (2) $(G + E)'_{yy} - E'_{yy}$ yields the sought Adjusted Sum of Squares value. To illustrate, the values involved for adjusting the sum of squares for the main effect of Group are as follows:

$$(G + E)'_{yy} = \ y^2 - \frac{(E\ xy)^2}{x^2}$$

$$(G + E)'_{yy} = 350.3191 - \frac{(-177.6677)^2}{248.9458} = 223.4$$

The second step, then, is determining the adjusted sum of squares for Group:

$$(G + E)'_{yy} - E'_{yy} = 223.4 - 30.6 = 192.8$$

In order to find the value of the mean square for the Group effect, the adjusted sum of squares is now divided by the degrees of freedom for the Group effect, which is 1. Thus:

192.8 / 1 — 192.8 = Adjusted Mean Square for the Group effect.

This procedure was employed to calculate the adjusted mean square for each of the other main effects. For the actual computation, see Appendix A, page 113.

F - Ratio

Taking the above adjusted mean squares of the main effects, the next step is to divide each one by the mean square of the highest order interaction, or Adjusted Error Term. This mean square is obtained by dividing the Adjusted Error Term by its degrees of freedom. Since there are five variables in the highest order of interaction, the degrees of freedom are four, but in the process of denoting the value of the regression coefficient employed to adjust the (Y) values, one degree of freedom of the error term is lost. Thus the mean square of the adjusted error is found by dividing the values of the adjusted sum of squares by (4 - 1 = 3).

$$E'_{yy} / df = 30.6 / 3 = 10.2$$

The F - ratio for each main effect is:

Group

$$F = 192.8 / 10.2 = 18.9$$

Sex

$$F = 11.4 / 10.2 = 1.1$$

Education of Parents

$$F = 12.0 / 10.2 = 1.2$$

Building

$$F = 4.7 / 10.2 = 0.5$$

Mental Abilities

$$F = 20.5 / 10.2 = 2.0$$

Formula:

$$F = \frac{\text{Adjusted Mean Square for Each Main Effect}}{E'_{yy} / df}$$

The significance of the derived F ratio for each of the main effects is determined on the basis of its magnitude compared to the critical value of F read from a table showing the "F Distribution, Upper 5% Points (F_{95})" [3]

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[3] Wilfred J. Dixon and Frank J. Massey, Jr., *Introduction to Statistical Analysis* (New York: McGraw-Hill Book Co., Inc., 1957), p. 388.

F Distribution

In reading the F Distribution Table, the figure for the degrees of freedom associated with the denominator are those identified with the adjusted mean square of the error term, and the degrees of freedom associated with the numerator of the ratio are those of the Effect under consideration. If the observed value of the F-ratio is greater than the critical value of the F-ratio found in the F Distribution Table, it can be said that the interaction is significant at the .05, or five per cent, level of significance.

Results of Analysis of Variance-Covariance Tests

In analyzing the results produced by the Variance-Covariance Technique, the values in Table 4 show that the first factor, Group, partialled out alone proved to be significant beyond the five per cent level (actually to .03). This means that under the supposition that the Null Hyposthsis under test is true, the probability of this effect's producing the F-ratio result that it did would occur by chance less than five times out of one hundred (even less than three). The next four effects, partialled out singly, did not produce F-ratio test values that are significant. In other words, the significant difference in the scores of the Post-Test over the Pre-Test is attributatble to the Group effect alone. Results of this study show that the effect of Sex is not a significant one, nor are those of the Education of the Parents, the Building, or the Mental Abilities of the child. The significant difference between the mean scores of the Experimental and Control Groups (Adjusted Mean for

TABLE 3 - ADJUSTED MEANS[4]

$$b = E_{xy} / E_{xx} = \frac{19.4708}{126.2231} = .15$$

	Group (Exp.)	Group (Cont.)	Mean
$\bar{A}_{xj}$	15.4722 or 15.5	12.8611 or 12.9	14.1666 or 14.2 = Grand$_{\bar{x}}$-
$\bar{A}_{xj} - \bar{G}_x$	1.3	-1.3	
$\bar{A}_y$	9.3611 or 9.4	13.5556 or 13.6	11.4583 or 11.5 = Grand$_{\bar{y}}$
$\bar{A}'_y = \bar{A}_y - .15 (\bar{A}_{xj} - \bar{G}_x)$	9.4 - .14 (1.3) = 9.2	13.6 -.14 (-1.3) - 13.8	

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[4] Ibid. Analogous to Table 11.5-6, p. 604.

TABLE 4

COVARIANCE TABLE FOR TEST OF SIGNIFICANCE OF MAIN EFFECTS

Variables	D.F.	x^2	y^2	xy	D.F.	Adjusted y^2	Adjusted Mean Sq.	F-Ratio	Null Hypothesis
G 0 0 0 0	1	122.7	316.7	-197.1	1	192.8	192.8	18.9	Rejected (.05)
0 S 0 0 0	1	20.0	8.7	- 13.2	1	11.4	11.4	1.1	
0 0 E 0 0	2	75.2	56.3	65.0	2	24.0	12.0	1.2	
0 0 0 B 0	1	3.5	6.1	4.6	1	4.7	4.7	0.5	
0 0 0 0 M	2	322.7	133.0	187.0	2	41.0	20.5	2.0	
(Highest order interaction) G S E B M	4	126.2	33.6	19.4	3	30.6	10.2	---	

VARIABLES
G = Group, S = Sex, E = Education of Parents,
B = School Building, M = Mental Abilities

THE HYPOTHESIS TESTED IN TABLE 4

The hypothesis that is being tested concerning the variation in the same row where only one factor appears (Group, Sex, Education, Building, and Mental Abilities, respectively) is that there is a significant difference between the factor's scores have been partialled out. The null of this hypothesis for each separate factor has been submitted to test and the results shown above.

Experimental - 9.2, fewer deviations from standard than the Control Group with its Adjusted Mean = 13.8) can be attributed solely to the Experimental variable, that of the set of taped language lessons. These lessons comprise the only difference in the teaching of the Experimental and Control sections within Group during the study.

Since no other main effect proved to be significant, and any interactions which might show a significant effect in their interrelationships would probably involve the effect of Group, computations concerning the interactions were not necessary.

Table 4 is a Covariance Table for the main effects that were investigated during this study. The table, page 69, shows the final phase of the analysis resulting in the tests of significance of the several hypotheses for the Oral Test given to the children at the beginning and end of the experiment. The Null Hypothesis being tested in each case is expressed in general terms in the footnote at the bottom of the table. The first six columns of figures through the Degrees of Freedom were shown on the out-put sheets from the Wayne State University Computation Center. The formulas by which these figures were convered to the Adjusted Mean Squares have been given in Table 3, page 68.

As can be seen in the first row of Table 4, through the process of adjusting the dependent variable (Y) for the independent variable (X) from the error (highest order interaction) term, one degree of freedom ascribed to error has been used in the computation (4 D.F. became 3 D.F.). The reduced sum of squares assigned to error was divided by the corresponding number of degrees of freedom to obtain the mean square (192.8).

This value was the appropriate one for testing the significance of the other interactions for this oral test. The results form column eight, the F-ratio, which is the mean square divided by the mean square of the highest order interaction (10.2).

This table shows that of the five factors tested, the only one for which the Null Hypothesis may be rejected is the effect of Group. The value for the F-ratio for the test of this effect occurred in the critical region of .05 (and beyond) in the probability distribution. According to the results of this study the effect of Group and Group alone is responsible for the significant changes in the deviation scores that occurred during this experiment. Implications of this finding are that this approach can be employed successfully without regard to: (1) Sex; (2) the fact that the school buildings are different from each other; (3) that the children's parents may have differing levels of education; and (4) that the children who participate may differ in mental abilities.

CHAPTER V

ANALYSIS OF SUPPLEMENTAL DATA

Further Concerns

While the technical analysis described in Chapter IV comprised the main body of the research, three other concerns were explored. The first of these was the hypothesis that the main variable tested, the series of thirty-six taped language lessons, would have no significant adverse effect upon the personalities of the children participating in the lessons as the Experimental Group. The second concern was the attempt to involve the parents in the experiment, and the third was a verbal analysis of the speech interviews. These three phases of supplemental data will be analyzed in this chapter.

Personality

As described above under Instrumentation, page 43, and Procedures for Data Collection, page 52, the personality measure was based on the subjective judgment of the teachers at the beginning of the semester and again following the time allowed for the presentation of the taped lessons to the Experimental Group. The instrument used was condensed from the Anxiety Scale developed by Seymour B. Sarason.[1]

The complete scale, shown in Table 6, page 114, was rated by the teachers both before and after as a means of directing the teachers to the whole personality of the child without undue awareness of those items pertinent to the study. The teachers were provided with Sarason's description of terms as an aid to decision making. They were instructed to consider the path down the center as the norm and to rate the child on each characteristic according to the extent in either direction that they thought his personality veered. In this rating the teacher's attention was on the child and the characteristic without concern as to whether this was a desirable or an undesirable characteristic.

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[1] Seymour B. Sarason, et al., Anxiety in Elementary School Children, A Report of Research (New York: John Wiley and Sons, Inc., 1960) Appendix.

In the interest of simplicity, clarity, and pertinence to the study, certain items were then selected by the investigators for tabulation as a fair representation of the entire scale. It was believed that these items were most closely related to speech, and that analysis would be facilitated by grouping the items with favorable, or desirable, characteristics on one side, and unfavorable, or undesirable, ones on the other side. Table 7, page 115, shows this condensed scale.

The numbers were transposed from 54321 12345 to 12345678910 with the 1 denoting the most desirable status. This is consistent with the tabulation of all phases of this study in which the lower score, as in the game of golf, is desired. In converting the scores, the researchers circled the number corresponding to the teacher's evaluation of that characteristic for that particular child.

The scores from fifteen items, pre- and post, were tabulated in the record book opposite the child's name, and transferred to a worksheet opposite the subject's number after the sample was drawn. Subtraction resulted in a plus or a minus digit, and revealed whether the child in the subjective opinion of the teacher at the time of rating showed improvement or retrogression.

Analysis by Individuals

These so-called comparative improvement points for both groups are shown in Table 8 on pages 76 and 77. As can be seen in this two-page table, no significant results of the anxiety scale are apparent. However, a generalization may be made concerning the over-all effect which shows that there is no conclusive difference in the extent of anxiety shown between the two groups.

In the case of the zero marking, one each for Experimental and Control, the positive and negative movements cancel each other. Negative movements predominated in the teacher's evaluation of ten subjects in the Experimental Group and in eleven subjects in the Control Group out of a total of thirty-six in each group. In other words, approximately two thirds of both groups showed a preponderance of more desirable characteristics at the close of the experiment than at the beginning.

Analysis by Characteristics

A further analysis of each of the separate characteristics was of interest to determine if there was a more noticeable improvement in certain characteristics than in others. This was determined by the process of adding all of the scores in a single category and dividing by the number of items in the category (36) to get the mean.

Table 9, page 78, shows the mean rating score for both groups (Experimental and Control) and for both ratings (pre- and post) opposite the personality trait. As can be seen from this table, both groups improved in the teachers' judgments about equally. All scores were lower in the post test in all but two qualities of character. In the judgment regarding "Learns quickly" or "Learns slowly," which refers to learning new material, both the Experimental and Control Groups were judged to learn a little more slowly at the end of the semester than at the beginning. The differences in the two sets of mean scores, for this characteristic, are hardly noteworthy: .3 for the Experimental Group, and .6 for the Control Group. The only other category in which the Experimental Group's mean score was higher in the post rating than in the pre-rating is in regard to fearing failure. Rather than being less fearful of failure, the mean score went up from 5.3 to 5.8. In this category the beginning mean score for the Control Group was one tenth of a point lower than the mean score of the Experimental Group at the outset, starting at 5.2 and being less feaful of failure to the mean score of 4.7 at the end of the semester.

Although the classes were judged to be comparable by the principals and the researchers at the outset, and the choice as to which class or classes within a building would be Experimental and which Control was not determined by the researchers, it is interesting to note that the mean scores of the rating given by the teachers are generally higher for the Control Group than for the Experimental Group. A further analysis seemed indicated to show the relative points of difference between the pre- and post ratings using the mean scores. This analysis is shown in Table 10 on page 79.

Here, again, the all-over effect shows a preponderance of plus marks to indicate general improvement in both groups with the Control Group receiving a slight edge. The total for the three negative items for the Experimental Group equals .9 compared to .6 for the one negative item

TABLE 8

PERSONALITY RATING IMPROVEMENT POINTS

Experimental Group		Control Group	
Subject	Improvement Points	Subject	Improvement Points
G S E B M		G S E B M	
1 1 1 1 1	+ 28	2 1 1 1 1	+ 19
1 1 1 1 2	+ 18	2 1 1 1 2	+ 10
1 1 1 1 3	+ 9	2 1 1 1 3	- 8
1 1 1 2 1	+ 2	2 1 1 2 1	- 14
1 1 1 2 2	- 3	2 1 1 2 2	+ 21
1 1 1 2 3	- 4	2 1 1 2 3	+ 26
1 1 2 1 1	+ 7	2 1 2 1 1	+ 13
1 1 2 1 2	+ 1	2 1 2 1 2	+ 20
1 1 2 1 3	+ 4	2 1 2 1 3	- 3
1 1 2 2 1	- 5	2 1 2 2 1	- 15
1 1 2 2 2	- 11	2 1 2 2 2	- 5
1 1 2 2 3	+ 7	2 1 2 2 3	+ 23
1 1 3 1 1	+ 31	2 1 3 1 1	+ 23
1 1 3 1 2	+ 6	2 1 3 1 2	- 5
1 1 3 1 3	+ 17	2 1 3 1 3	- 8
1 1 3 2 1	+ 4	2 1 3 2 1	+ 13
1 1 3 2 2	+ 10	2 1 3 2 2	+ 13
1 1 3 2 3	+ 2	2 1 3 2 3	+ 45
1 2 1 1 1	- 3	2 2 1 1 1	+ 8
1 2 1 1 2	+ 7	2 2 1 1 2	+ 44
1 2 1 1 3	+ 19	2 2 1 1 3	- 2
1 2 1 2 1	+ 1	2 2 1 2 1	+ 11

TABLE 8 (Continued)

PERSONALITY RATING IMPROVEMENT POINTS

Experimental Group		Control Group	
Subject	Improvement Points	Subject	Improvement Points
G S E B M		G S E B M	
1 2 1 2 2	- 1	2 2 1 2 2	- 8
1 2 1 2 3	+ 6	2 2 1 2 3	+ 40
1 2 2 1 1	+ 16	2 2 2 1 1	0
1 2 2 1 2	- 25	2 2 2 1 2	+ 1
1 2 2 1 3	0	2 2 2 1 3	- 21
1 2 2 2 1	- 3	2 2 2 2 1	+ 28
1 2 2 2 2	+ 21	2 2 2 2 2	+ 6
1 2 2 2 3	- 7	2 2 2 2 3	- 11
1 2 3 1 1	+ 20	2 2 3 1 1	+ 33
1 2 3 1 2	+ 6	2 2 3 1 2	+ 32
1 2 3 1 3	+ 2	2 2 3 1 3	+ 4
1 2 3 2 1	+ 5	2 2 3 2 1	+ 3
1 2 3 2 2	- 9	2 2 3 2 2	+ 9
1 2 3 2 3	+ 8	2 2 3 2 3	+ 28

G - Group (1-Experimental and 2-Control); S - (1-Male and 2-Female); E - Education level of parents 1-High, 2-Average, 3-Low); B - School Building (1-Lillibridge and 2-Scripps-Annex and Tendler); M - Mental Abilities (1-High, 2-Average, 3-Low.)

TABLE 9

IMPROVEMENT POINTS IN MEANS FOR THE PERSONALITY RATING

Personality Trait		Experimental Group	Control Group
Favorable 1 2 3 4 5	Unfavorable 6 7 8 9 10		
1. Independent	Dependent	+ .6	+ 1.1
2. Communicates easily	Difficulty communicating	+ 1.2	+ .4
3. Relaxed	Tense	+ .4	+ .9
4. Ambitious	Unambitious	+ .3	+ 1.0
5. Adapts to change	Set in Ways	+ .2	+ 1.0
6. Well-liked	Not well liked	+ .2	+ .1
7. Mature psychologically and emotionally	Immature psychologically and emotionally	+ .7	+ .5
8. Sociable	Withdraws	+ .4	+ 1.1
9. Active	Inactive	+ .1	+ .1
10. Learns quickly	Learns slowly	- .3	- .6
11. Retains material	Forgets material	+ .2	+ 1.4
12. Does not fear failure	Fears failure	- .5	+ .5
13. Pays attention	Does not pay attention	+ .5	+ .7
14. Optimistic	Pessimistic	+ .3	+ .3
15. Responsible	Not responsible	- .1	+ .7

TABLE 10

MEAN SCORES OF PERSONALITY RATING

	Personality Trait Favorable 1 2 3 4 5	Unfavorable 6 7 8 9 10	Experimental Group		Control Group	
			Pre-	Post	Pre-	Post
1.	Independent	Dependent	5.2	4.6	6.0	4.9
2.	Communicates easily	Difficulty communicating	5.8	4.6	5.8	5.4
3.	Relaxed	Tense	5.8	5.4	5.9	5.0
4.	Ambitious	Unambitious	4.7	4.4	5.4	4.4
5.	Adapts to changes	Set in ways	4.8	4.6	5.5	4.5
6.	Well-liked	Not well liked	4.2	4.0	4.9	4.8
7.	Mature psychologically and emotionally	Immature psychologically and emotionally	5.4	4.7	6.0	5.5
8.	Sociable	Withdraws	4.7	4.3	5.8	4.7
9.	Active	Inactive	4.8	4.7	4.5	4.4
10.	Learns quickly	Learns slowly	5.3	5.6	6.0	6.6
11.	Retains material	Forgets material	5.2	5.0	5.8	4.4
12.	Does not fear failure	Fears failure	5.3	5.8	5.2	4.7
13.	Pays attention	Does not pay attention	5.0	4.5	5.6	4.9
14.	Optimistic	Pessimistic	5.1	4.8	4.5	4.2
15.	Responsible	Not responsible	4.8	4.9	5.4	4.7

for the Control Group.

Any further analysis would be futile since it must be remembered that this subjective analysis was done by eight different teachers, each rating her own class. More credulity could have been placed on the personality analysis had all children been rated by just one or two teachers, but this condition would be generally impossible in any school system.

In spite of the lack of desired objectivity, this rating scale did serve to determine that the children in the Experimental Group who improved significantly in their ability to use standard English, as shown in Chapter IV, generally suffered no harmful effects so far as personality is concerned.

Parental Involvement

As stated in Chapter III, page 42, the researchers hoped that a sufficient number of parents would participate in the experiment so that a comparison could be made of the speech progress of the children whose parents participated with those whose parents did not. Letters, a sample of which is in Appendix A, on page 108, were sent to the parents of all children in the Experimental Group. In one hour a week the parents could hear and respond, if they wished, as their children did to the three short lessons that would be presented throughout the week to the children. In other words, they could cover the week's work in one hour.

The appeal to the parents was (1) that the researchers wanted them to know about the experiment and to know the content of the lessons, and (2) that their comments and suggestions would be appreciated. The attitude established was one of friendly cooperation of adults enjoying together a learning situation intended for primary children.

Because of the high rate of employment for those who were not confined at home with small children, the attendance was very poor. Although cards, telephone calls, and notes carried home by the children served as reminders, only twenty-three adults in all appeared at any of the meetings. Of these only nineteen were parents, and of these only seven were parents of the thirty-six children in the Experimental Group sample. Some brought small children and were urged to continue to do so as the children frequently joined in with the responses.

All of those who came expressed enjoyment and interest in the program. All participated in the preliminary tape recording of the interview so that they would know what it involved rather than just to be told about it. The researchers hoped to be able to compare their before and after speech samples, but in only one case was this possible. A few who came at first found employment, and with the approach of winter it became too much of an effort for others. They had apparently satisfied their curiosity, approved of what was going on, and could learn what more they wanted to know about the program from their children. Only one mother persevered to hear all of the lessons and participated in the taped oral interview at the end. She was motivated by the desire to improve her own speech having recently lost her front teeth. —

The researchers decided that even those who came to school just one day would know what their children were talking about when they referred to the personalities on the tapes and imitated them, and that perhaps these parents might spread the word to other parents of children in the same class. Comments from the parents concerning what the children said at home about what they had learned from Mr. and Mrs. Mike were of great interest to the researchers. Also, playing the tapes for the parents the week before the children heard them served as one more critical listening period for the researchers. When the need for a possible slight change was noted, the section of tape was played again and the parents were involved in criticism and decision making. All such changes were of a mechanical nature. Although encouraged, there was no negative criticism of the thought content by the parents. On the contrary, there seemed to be genuine approval.

Since the parents of seven of the subjects in the sample did have some knowledge of the program and could share some understanding of it with the child at home, it seemed of interest to chart the scores of these children in a table. An analysis of these scores may be made by studying this table. See Table 11 page 83, which shows both the scores for the separate personality traits as well as the speech scores, improvement points, and the number of lessons the parents heard. No conclusive statements are made by the researchers because of the small number of parents participating.

Verbal Analysis of the Speech of the Subjects

Evaluating Instrument:

In analyzing the speech of the children heard on the pre- and post oral interview tapes and the lists of deviations checked by the speech evaluators, the researchers made a composite of the deviations from the two tests of the Experimental Group. The first concern was whether or not the interview questions which comprised the testing instru-

TABLE 11

SCORES FOR SUBJECTS WHOSE PARENTS PARTICIPATED

	PERSONALITY TRAITS		SUBJECTS BY VARIABLES: GSEBM						
	Favorable 12345	Unfavorable 678910	11113	11121	11211	11323	12122	12123	12222
1.	Independent	Dependent	5-5	2-2	6-6	10-9	4-3	10-9	8-5
2.	Commun. easily	Diff. communicating	9-7	5-4	7-7	9-9	3-2	10-8	10-6
3.	Relaxed	Tense	6-6	6-5	6-4	10-9	5-3	8-7	9-8
4.	Ambitious	Unambitious	5-3	3-3	5-4	6-10	3-3	5-5	8-5
5.	Adapts to changes	Set in ways	5-5	5-1	5-4	9-10	4-3	8-7	4-5
6.	Well-liked	Not well liked	5-4	1-2	4-3	8-10	4-3	6-5	5-5
7.	Mature psy. & em.	Immature psy. & em.'ly.	8-6	1-2	5-4	10-10	3-3	8-8	10-6
8.	Sociable	Withdraws	5-3	3-2	5-6	7-6	3-4	9-5	8-6
9.	Active	Inactive	5-5	5-5	5-5	1-6	4-5	6-5	6-5
10.	Learns quickly	Learns slowly	3-8	5-5	5-6	10-10	2-3	9-9	9-8
11.	Retains material	Forgets material	5-2	5-5	5-3	10-10	1-3	8-9	7-6
12.	Does not fear fail.	Fears failure	6-8	9-9	5-4	1-2	3-4	8-8	5-8
13.	Pays attention	Does not pay attention	5-3	1-2	4-4	10-10	3-3	5-6	5-3
14.	Optimistic	Pessimistic	6-7	6-6	5-4	10-3	3-4	3-6	6-5
15.	Responsible	Not responsible	9-3	2-2	4-5	10-5	4-4	4-4	5-3
	Total Personality Improvement Points		+ 9	+ 4	+ 7	+ 2	- 1	+ 6	+ 21
	Speech Scores		14-8	14-7	15-11	15-2	15-8	26-19	11-12
	Speech Improvement Points		+ 6	+ 7	+ 4	+ 13	+ 7	+ 7	- 1
	Number of Lessons Parents Heard		3	18	6	3	9	36	9

ment had been adequate for the purpose. The researchers are satisfied that the instrument was adequate. The Primary Interview Check List for the Listener, which was prepared as a guide sheet to aid the evaluators, had also served its purpose well. With minor exceptions, responses were recorded for all items on the check list.

The researchers had a special interest in the coined word, onliest, as it had occurred frequently in the previous research of the Chief Investigator. This deviation could have been eliminated from this primary level instrument as it did not occur in the speech of the subjects in the sample. Interestingly enough, it did appear in two of the interviews which were collected from the parents. Even after the researcher cued, "That's the only ____," these parents responded, "That's the onliest one I have." The primary children, who perhaps seldom used the word only, correctly repeated it after the interviewer, although several when told: "Say after me, 'ten cents,'" said, "ten cent" or "tin cint." This may indicate that this particular dialect usage develops with maturity.

Among other expressions, the researchers had expected that the pictured situation of the frightened mother telephoning for help would produce the word afraid, or a variant pronunciation, "afred," often heard among high school students. Instead, many children said, "She feel sad," or "She scared." Since "sad" and "scared" begin with the /s/ sound, the probable omission of the /s/ sound on the third person singular verb, or the omission of the auxiliary, may not have been counted as deviations. The inclusion of the substitute, "afred," as an expected deviation on the check list, like the few other words which might have been omitted, did serve the purpose of alerting the evaluator to the fact that variant forms might be forthcoming even though, as it happened, those indicated were not the most likely ones.

The evaluators did not know whether the teacher was a Miss or a Mrs., and so accepted whichever the child said unless it was a deviant pronunciation of either word. As a subjective evaluation, it can be stated that the speech correctionists noted the care with which the majority of the children pronounced Mrs. on the post test since the teaching of the difference between Miss and Mrs. was an item taught in the taped lessons, and the children had practice in saying hello to Mrs. Mike. (All of the teachers who participated in the experiment were married except one of the teachers of a class in the Control Group.)

The Deviations:

Certain features of language believed to be fairly consistent in the dialects of the inner-city children who comprised the subjects of this experiment were apparent. These are shown in Table 12, which uses the notation of the International Phonetic Alphabet. By far the most frequent of these language features was the substitution of the sound /In/ for /Iŋ/. This item is shown at the upper right of the second page of this four page table. As can be seen, there were 57 instances of this substitution in the pre-test compared to 40 in the post test, a decrease of 30 per cent.

The second most apparent feature, according to this test, was

TABLE 12

VERBAL ANALYSIS

VOWEL SOUND SUBSTITUTIONS

/ae/ for /aI/		Pre-	Post
fine	/fæn/	9	3
five	/fæ/	3	4
	/fæv/	11	2
mine	/mæn/	4	3
	/mæ/	3	0
	/mæns/	5	0
die	/dæ/	1	2
sometimes	/sumtaem/	2	1
	/sumtæms/	6	0

/I/ for /e/			
penny	/pIni/	7	5
ten	/tI/ or /tIn/	13	10
cent	/cInt/	4	4
	/cInts/	6	3

Elongated or Changed			
bad	/baəId/	1	0
sad	/sæId/	2	0
ambulance	/æ-æmbələns/	1	0

VERB PROBLEMS

to be			
is, are (omitted)		13	9
I am	/aem æ m/	6	3
I am	/æ bi/	1	0

CONSONANT SUBSTITUTIONS

/d/ or /t/ for / / or / /		Pre-	Post
three	/θi/	1	0
	/kri/	1	0
	/tri/	3	1
	/fi/	0	1
thank	/sænk/	1	0
	/tænk/	2	0
the	/də/ or /tə/	31	26
this	/dIs/	3	1
that	/dæt/	1	1
	/dæs/	3	0
that's	/dæs/	10	7
	/dæts/	2	10
	/θæs/	1	0
	/dae/	1	0
these	/diz/	1	0

CONSONANT ADDITIONS

/s/ or /z/ Added			
people	/piplez/		
men	/mɛnz/	1	1
man	/mæns/	8	2
women	/wemənz/	1	1
gentlemen	/jɛntlmənz/	1	0
children	/tʃıldrəns/	0	1
mine	/maInz/	6	8
	/mænz/	5	0

TABLE 12 (continued)

CONSONANT OMISSIONS OR SUBSTITUTIONS

		Pre-	Post
walking, calling, etc.	/-in/ for /iŋ/	57	40
all right	/ɔraɛ/	4	1
afraid	/fɛi/	1	1
	/əfrɛi/	2	2
	/freid/	6	4
	/əfred/	2	3

Agreement

	Pre-	Post
"I is"	1	0
"Those two is"	1	0
"She don't"	1	0
"She feel"	3	0
"I keeps quiet"	0	1
"I sweeps"	0	1

PRONOUN PROBLEMS

Objective for nominative

		Pre-	Post
she	/hər/	4	0
I	/mj/	4	0

Nominative for possessive

		Pre-	Post
her	/ʃi beɪbl /	1	1

SYNTAX INVERSION FOR IF FOLLOWING "I ASKED"

		Pre-	Post
if	"could I"	1	1
	"can I"	2	2
	"does she"	0	1
	"was it"	2	4
	"did I was"	0	1
	"do we"	0	1

CONSONANT OMISSIONS OR SUBSTITUTIO

		Pre-	Pos
four	/foʊ/	11	4
fine	/faæ /	1	0
five	/faɛ /	8	4
cents	/sɛ/ or /sɛnt/	15	19
sometimes	/sumtaəm/	4	2
	/sumtaɛn/	0	1
	/sumtaɛz/	1	0
help	/hɛp/	14	5
	/hɛpt/	1	0
	/hɛlz/	0	1
asked	/æ /, /æst/, /æs/	10	10
	/æk/, /æð/, /æst/	3	0
	/æks/	1	0
	/ækst/	1	6
	/ɛstd/	0	1

WORD AND SOUND OMISSIONS

Pre-test

"Das is - on'y"

"I'm - good helper"

"I asked her - fix me"

"callin' - - telephone"

"by listen-"

"I as - my mother - I was"

TABLE 12 (continued)

Pre-test	substitutions
fixed	/fIst/
girl	/dɝl/
people	/pisəl/
calling	/tɔlIn/
she	/ki/
get	/gIt/
somebody	/δʌmbədI/
feel	/fIl/
feel	/fɛl/
swept	/swipt/
other	/əfɝr /
anything	/ɛnitIn/

WORD AND SOUND OMISSIONS

Post-test

"He - 'fraid - baby - die"

"sweep - flo'"

"afraid - will die"

"I as' her - it was Saturday"

"walk-" for "walking"

"call-" for "calling"

"callin' on - telephone"

"callin' --- telephone"

"by listen- "

"han' wrin'"

"wa-se desa" for "wash the dishes"

WORD AND SOUND SUBSTITUTIONS

Pre-test

"I didn't do no"

"me te'er" for "my teacher"

"gettin' the phone"

"men" for "man" (on penny)

"I asked could she goin' to work today. She say yah she git paid."

Post-test

"be" for "by"

"told" for "asked"

"gittin' the phone"

"is" for "if"

"use ta the time" for "most of the time"

Pre-test Omissions	
call the	/kɔ də/
school	/sku/
picking	/pI In/

Post Test	
floor	/floʊ/

TABLE 12 (continued)

Pre-Test Substitutions

think	/sInk/
she	/ʃi/
bathroom	/bæfrum/ /bi stoU/
sweeping	/fwipIn/
was	/wʌf/
man (on penny)	/mɛn/

Post-Test Substitutions

by	/bi/
sweep	/slip/ /skwip/
mother	/mʌdɚ/
bad	/bɛd/
very	/bɛrI/
other	/ʌdɚ/
bothering	/badɚrn/

the substitution of the sound of the low front vowel /ae /for the diphthong /aI/ as shown in the upper left corner of Table 12, on page 86. Totaling the figures in this section for deviations of the diphthong found in the words *fine*, *five*, *mine*, *die*, and *sometimes*, it can be seen that this vowel substitution occurred 44 times in the pre-test and only 15 times in the post test, making a decrease of 66 per cent.

It is the contention of the senior author that this sound is an effective key to switching the language patterns from the non-prestige dialects to the target language. The above words were purposely included in the interview questions to test the frequency of this sound and the effectiveness of the lessons in changing it. Drill on the standard enunciation of this diphthong was also purposely included in the lessons as in the use of the name *Mike* and such words as *hi*, *my*, *I*, *guy*, *pie*, *ride*, *ice-cream*, etc. That the lessons did prove effective in teaching the standard form for this key sound is shown by the 66 per cent decrease in this usage as well as by the statistical significance of .05 for the Group effect on all dialect features as shown in Chapter IV.

The third most noticeable single feature shown in this test is the substitution of the consonants /d/ and /t/ for /ð/ and /θ/ as shown on page 86. Excluding the substitutions involving /k/, /f/, and /s/, the count shows a total of 57 (pre-test) to 46 (post test) for this section, or a decrease of 20 per cent for this one element of dialect in the speech of these primary children. The substitution of /I/ for /e/ in *penny*, *ten*, and *cents* showed a decrease of 27 per cent.

As indicated in other studies, particularly those of Loban, Labov, Stewart, Hurst, and Golden, verb problems are perhaps the greatest speech difficulty which divergent dialect speakers need to surmount. Because of the limitations of this experiment, very little new evidence regarding verbs is shown. Most noticeable in this regard were problems with the forms of the verb to be. Particular errors noted were those of omission of the verb or auxiliary. Interesting usage was, "I'm am," which was heard a total of 18 times counting the tests from both groups, Experimental and Control. The omission of is and are as the main verb or as an auxiliary dropped 31 per cent.

Another interesting usage, to which it is believed attention has not been called by other researchers, is the avoidance of the word if by inversion of an indirect quotation to make it sound like a direct quotation even though a direct quote is not intended. This usually follows asked or wondered. Fifteen instances of this were observed in the tests of the Experimental Group as shown in the table on page 87. In noting the frequency in the post test, it must be remembered that the children were generally much more verbal at the end of the semester than they were at the beginning, and there was more chance for error in answering the questions which encouraged free speech. The use of if was also much more noticeable in the post test of the Experimental Group as would be expected following the teaching of a song pointing up, "I wondered if -, I asked her if - ."

There was no gain shown in the pronunciation of the word asked. This is a difficult word for adults, and whether or not an attempt to teach its exact pronunciation at primary level will prove to be beneficial at a later age is beyond the scope of this study.

Progress was made in teaching the inclusion of the sound /l/ in help, as shown in the scores 15 to 5, which indicate a decrease of 67 per cent in the omission of this consonant.

A recognized feature of these dialects is the addition of /s/ and /z/ to people, mine, and to plural words not ending in /s/ or /z/. Some progress was made in this regard during the course of the experiment as can be seen by totaling the scores for the section on Consonant Additions on page 86. The total scores are 32 for the pre-test and 23 for the post test, an improvement of 28 per cent. No gain is apparent on the table in reducing the use of /pipəlz/ although more children in the Experimental Group used /pipəl/ correctly rather than the substitute words of men, women, or ladies, and children. According to the results of this study the word /pipəlz/ with the final /z/ and /cent/ or /cInt/ without the final /s/ following plural digits seem to be firmly entrenched even at primary level. Much more intensive drill in this inflection is needed beginning at this level. Initial teaching of the sound placement through nursery rhymes should be started earlier.

Verbal Analysis of the Parents' Speech

Of the twenty-three parents interviewed, three were found to be standard speakers for whom no deviations were recorded. The remaining 20 ranged from 2 to 15 deviations with a mean of 6.4. The word count showed that, in descending order, the most common dialect features noted in answer to the particular questions asked were: (1) the substitution of /in/ for /iŋ/, (2) the substitution of /ae/ for /aI/, (3) the substitution of /d/ for /ʒ/, (4) the omission of the /s/ sound as the plural signal for *cents*, (5) the addition of the /z/ on /maenz/, /menz/, and /pipəlz/, and (6) the omission of the past tense signal /əd/ or /t/.

Because of the small size of the sample of parents, no mention would have been made of this analysis if it were not for the fact that these findings are fairly consistent with those of the children's speech, and with the senior author's previous research.

CHAPTER VI

CONCLUSIONS

Summary of Experiment

The objective of this study was to develop and test a means of helping certain inner-city, mainly Negro, primary children learn to become bi-dialectal in their use of language.

Large numbers of migrants and children and grand-children of migrants, who have come to the cities mainly from areas where they have not experienced full participation in the main-stream of society, have retained languages of their own. These are varieties of English which have their own vocabulary, pronunciation, syntax, pitch and stress. Through the years these varieties have not kept up with the slow-moving changes of the target language. Many antiquated expressions are retained. With the addition of coined words and the growing consistency of deviations, these regional dialects have become social-class dialects that set the users apart on an island of speech. The ability of the speakers to function in many vocations for which they might otherwise be qualified is thus limited due to communication barriers.

While these varieties of the English language might serve an individual well in the present structure of his neighborhood, he needs to gain facility in switching to the target language, the so-called "standard" English which is used to conduct the major affairs of the nation. He needs to be socially mobile in his use of language.

One method for helping him to acquire other ways of speaking is a simulation of the method by which he first learned to speak: through gaining auditory discrimination, through listening to patterns given by friendly, uncritical models, and through practice in imitating them.

Determining whether or not a newer technique built on this premise might have a measurable effect upon the speech of primary children in acquiring the dialect that is standard for this area was the focal point of this study. The specific technique tested was the use of language lessons on tape calling for an immediate response by the children in which they imitate the language sounds and patterns heard as spoken or sung by two voices coming from a tape recorder. This was contrasted with the effect gained in comparable classes taught by traditional methods of language development.

No ear-phones were used in this experiment. The monaural tape recorder was used to play an eight-to-ten minute tape as an open lesson for all in the room to hear and to respond to, somewhat as in choral reading, although mainly as individuals. Unison speaking was not encouraged. There were three lessons on each tape which were recorded at 3.75 inches per second. Because of the short attention span of the children at this level, only one lesson was presented at a time with the three lessons covered during a week.

The lessons were designed to give the children the opportunity to hear and to practice using the sounds and patterns of standard English by participating with their peers in responding to the two friendly voices who introduce poems, songs and speech games. The material chosen for repetition was designed to emphasize sounds and usages representing standard forms of known dialectal elements which have limited acceptance.

The knowledge of the dialectal elements for which practice in standard counterparts was advantageous was based on years of working closely with so-called culturally disadvantaged high school students in speech and English classes and in related extra-curricular activities. It was also based on two previous language studies in this area conducted by the Chief Investigator, and on studies by other educators and linguists. Many related studies contributed to this research, but there are no known language studies using the techniques described herein at primary level.

To measure the effect of the taped lessons on the speech of the children, a taped oral interview was given at the beginning and at the end of the experiment to both the Experimental Group, which used the tapes, and to the Control Group, which did not. Deviations from standard dialect were counted and tabulated by impartial speech correctionists who did not know from which group the tapes had come.

Speech correctionists were chosen because of the acute auditory discrimination they have developed which could be focused on syntactical deviations as well as on those of sounds. Trained ears are essential when improvement is based on lower scores of the number of deviations heard, and it is important that no slight deviations be overlooked. The work of the two evaluators was cross-checked to be sure that it was comparable. Particular care was given to the post tapes to make certain that all deviations were counted.

These scores from the before and after speech tests were submitted to the test of Analysis of Variance-Covariance using a five-way, seventy-two cell, factorial grid. The five factors consisted of Group, Sex, Educational Level of the Parents, School Building, and Mental Abilities.

A personality inventory, or anxiety scale, was selected and used in a rating of each child by his teacher at the beginning of the experiment and again at the end. This was for the purpose of determining whether or not taped lessons would produce a harmful effect on the personality of the child by causing undue anxiety.

Information regarding the educational background of the parents was gathered by the teachers from school records or from direct contact. The Primary Mental Abilities test, which was administered to all primary pupils in the city, was the basis for the Mental Ability factor. Children found to have defective hearing were eliminated from the sample.

An attempt was made to involve the parents of the children in the Experimental Group to determine whether or not their participation would aid their children, and possibly themselves, in acquiring facility in standard dialect.

Results of Treatment

As a result of the Analysis of Variance-Covariance computation, the findings of which were presented in Chapter IV, the Group effect was found to be statistically significant in the gains made in the children's use of standard sounds and patterns. This significance was at the .05 level of confidence. No other factor was found to show statistical significance in the effect on the scores representing the speech improvement gained. Improvement was shown by reduced scores in the number of deviations counted by the speech correctionists as heard in the post taped oral interviews from the number recorded in the pre-test interviews. The machine computation showed that this improvement could not be ascribed to sex, to the education level achieved by the parents, to the school buildings which represented different organizational structures, or to the mental abilities of the individual child. The sole factor which showed statistical significance was that of the technique used, the taped language aural-oral lessons which comprised the single variable between the Experimental and the Control Groups.

Results of Testing

Since the adjusted mean scores on the post-tests showed the Experimental Group to have made significant gains over the Control Group (see Chapter IV, Table 3), the research hypothesis as shown in Chapter 1, page 9, is accepted. In other words, this series of listening and repeating lessons in standard English, recorded on magnetic tape has been proved to be significant at the .05 level of confidence in helping students in the beginning level of non-graded primary classes in three schools in the inner-city of Detroit acquire proficiency in standard English as a second dialect supplementary to their native dialects.

Results of Treatment of the Personality Rating

The findings of the personality rating were presented in Chapter V. This rating was adapted from Sarason's Anxiety Scale, and converted to scores from one to ten. It was then processed and presented in tables. The preponderance of positive movements toward more desirable characteristics of personality indicate that the taped lessons caused no harmful effect on the personalities of the children.

Results of Parental Involvement

The extent of parental involvement was not as great as anticipated, and thus the researchers were unable to draw conclusions as to whether or not children of the Experimental Group whose parents participated made greater progress than those whose parents did not, or whether the parents themselves improved in the use of standard speech. However, the general result was that of obtaining the good will of the parents, increasing their understanding of the importance of speech training in acquiring standard language patterns, and securing their approval and interest in the specific technique employed.

Implications for Further Study

This study should invite further experimentation in many directions. Since the technique demonstrated through the use of this set of twelve tapes at primary level has been shown in this experiment to be a promising one, further taped lessons of this type should be developed and tested. In the meantime, because producing lessons of this type which are educationally sound, is not only time-consuming but costly, this set of lessons should be tested in other controlled experiments. They should not only be re-tested at the first level of non-graded primary, but at other levels of non-graded primary corresponding to the second and third years of school. They might also be tested at kindergarten, and at Head Start level. It should be interesting to determine at which level the greatest language growth attributable to the taped materials would take place.

While it was the desire of the Chief Investigator to start this type of hearing and repeating training at the earliest possible stage of child development, the first level of non-graded primary was selected as possibly the earliest school level at which the attention span was such that the full benefit of the lessons could be effective. The span of attention is a vital factor, but research might show the value in letting disadvantaged children in pre-school classes hear the sounds and usages of standard English even if there was little or no audible repetition of the sounds.

A very interesting follow-up study would be to compare the reading progress of the children of the two groups with the hypothesis being that those who had had this type of speech training would surpass those who had not in reading ability.

The stage of child development at which certain words appear in the non-prestige dialect would be an interesting study. Since the word _onliest_ appeared in the high school study, and in the speech of two of the parents interviewed, it would be interesting to trace at what level it develops and if the tape teaching of the use of _only_ as well as such words as _asked_ and _afraid_ would preclude their later appearance in a deviant form in the individual's verbal repertoire.

Another interesting experiment would be a comparison of the results of this technique for the language enrichment of dialect speakers with that of any other specialized language program.

Summary of Findings

According to the results of this controlled experiment, the teaching technique demonstrated in this series of thirty-six taped aural-oral language lessons has been shown to be an effective method for helping non-standard speakers of English at the first level of non-graded primary gain facility in speaking standard English. The experiment has shown that these lessons, produced speech enrichment without concern for sex, educational level of parents, type of school or school building, or the mental abilities of the child. Furthermore, the child's personality was not adversely affected. Parental support of the procedure and lessons was apparent.

In the sensitive area of language interference, when standard English needs to be taught as a second dialect, the teacher would do well to rely on the rapport with the children that is achieved by Mr. and Mrs. Mike as they lead the children to the acquisition of standard English.

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APPENDIX A

LETTER TO PARENTS

ORAL INTERVIEW QUESTIONS

LIFE MAGAZINE PICTURE

LOOK MAGAZINE PICTURE

PRIMARY INTERVIEW CHECK LIST FOR THE LISTENER

TABLE 5 - COMPUTATION FOR COMBINING THE THREE PHASES OF MACHINE OUT-PUT

TABLE 6 - PERSONALITY RATING FORM

TABLE 7 - PERSONALITY RATING TRANSPOSED FOR SCORING

BACKGROUND INFORMATION FORM

LETTER TO TEACHERS IN SCHOOLS

REPLIES TO LETTER REGARDING LANGUAGE TEACHING DEVICES

APPENDIX A

LETTER TO PARENTS

October 7, 1966

Dear Parent:

This year all of the children in your child's Primary I class will, in addition to their regular work, be given taped enrichment lessons designed to help them to improve their speech. We know you will be pleased that your child has this opportunity because speech is so basic to success in everything else.

You are also invited to come to school for an hour one day a week for fourteen weeks to participate in the program if you wish. The first meeting will be on Tuesday, October 18, 1966, in the auditorium at Scripps Annex at 1:00 P.M. We believe you will enjoy hearing the tape-recorded speech lessons, and that your participation will benefit your child.

We understand that many parents will not be able to come because of work or because of caring for others in the home, but we hope you are free to come. If you are interested, please fill out the blank below and return it either by mail or by your child's bringing it to school this week. There will be no charge for the program.

Sincerely yours,

Robert M. Jackson
Assistant Principal

****

I will ____, will not ____, be able to come to school one hour a week for fourteen weeks to hear and participate in the tape-recorded speech improvement lessons my child will be receiving.

You may expect me Tuesday. Yes ____, No ____.

Name ______________________________

Address ____________________________

Phone ______________________________

APPENDIX A

PRIMARY SERIES
INTERVIEW QUESTIONS

Hello. Won't you come in? You can sit right here where we can talk and become friends. We're going to let you talk into a microphone today.

1. What is your name? I'd like to write it down so that I can remember you. Now if you speak right up, before we're through I'm going to give you a surprise.

2. How are you today? Say after me, "I'm fine, thank you."

3. I'm going to show you something. What do you see in the picture? Lots of what? (Say after me, "people.") What are they doing?

4. A mother went into the bedroom and found her baby was sick. She couldn't make him wake up. How do you think she felt? (Showing picture) What is she doing?

5. Please hold out both of your hands. Let's count your fingers: "One, two, three, ____, ____ (Assist if necessary - to ten).

6. (Place penny in hand.) What's this? You may have it to keep. This is the surprise I'm giving you. What do you say to me when I give you something? ("Thank you.") Now whose penny is it? ("Mine.")

7. Will a penny buy an ice cream cone? How much does an ice cream cone cost? (Say after me, "ten cents.")

8. Let's look at the penny. See the man? Say after me, "A picture is on the penny."

9. Do you have any more pennies with you? Say, "That's the only _____."

10. What is your teacher's name?

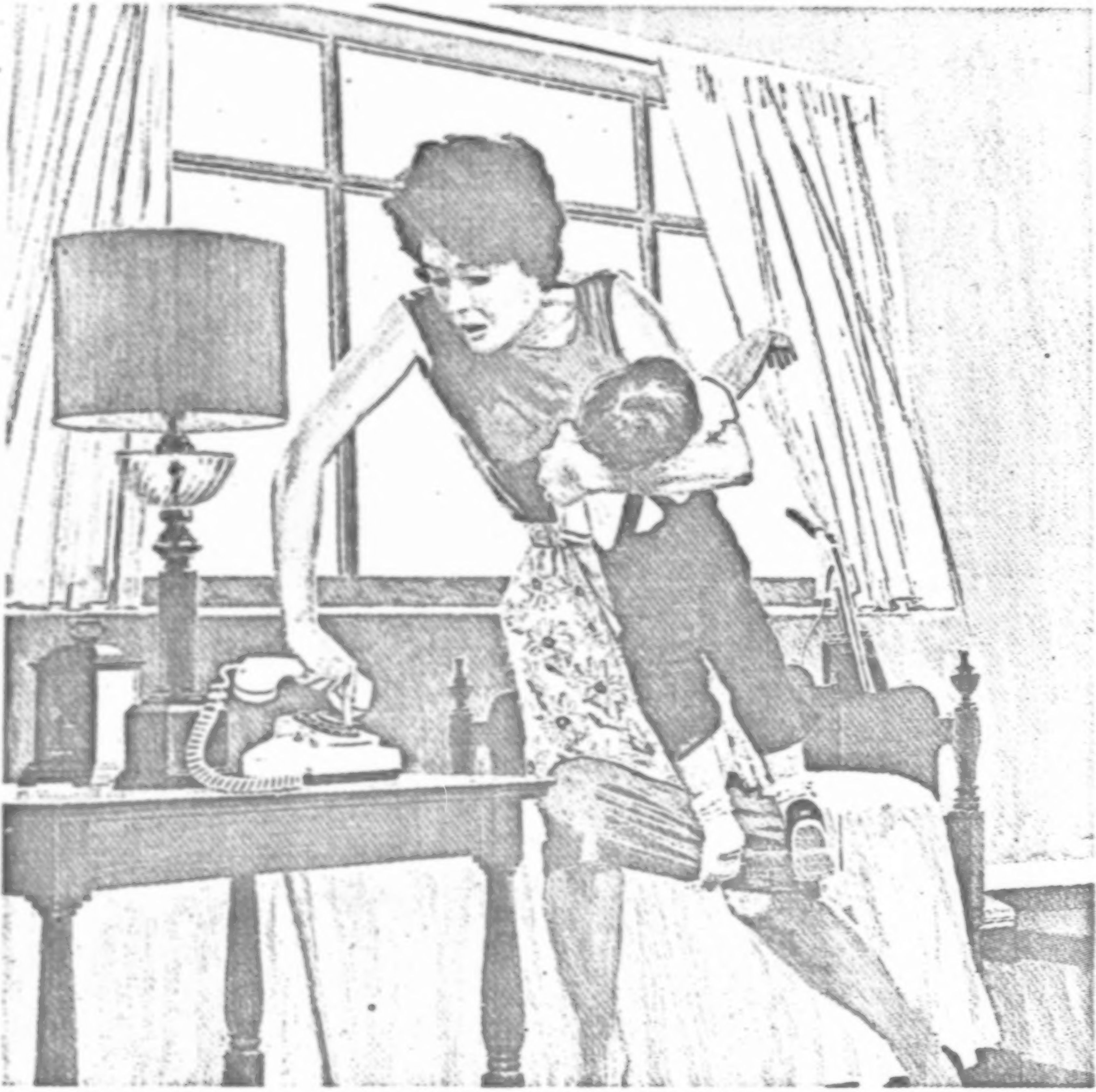
11. Did you do anything to help your teacher this morning? Say, "I helped her _____ (by listening)."

12. What did you do to help your mother this morning? Say, "I helped her ____ (by getting ready for school)."

13. Did you ask your mother anything this morning? Did you ask your teacher anything? (Let's pretend. Say, "I asked my mother if it was Saturday." "I asked the teacher if I could pass the paper.")

14. Are you a good helper all the time? Say, "Sometimes I am."

I'm sure you're a good helper. It's time to say goodbye. Thank you for coming.



APPENDIX A - PRIMARY INTERVIEW CHECK LIST FOR THE LISTENER

Acceptable	Deviant	Other Dev.	Score Dev.
(Name)______	______		
fine______	fan______	______ ______	______
people______	peoples______	______ ______	______
are____ walking______	be____walkin______	______ ______	______
she is (or ____'s)	(om.)____ be______	______ ______	______
afraid______	afred______	______ ______	______
that______	dat______	______ ______	______
four ______	fo'______	______ ______	______
five______	fav______	______ ______	______
penny______	pinny______	______ ______	______
thank____ you____	tank____ 'oo____	______ ______	______
mine______	mans______	______ ______	______
no______	naw______	______ ______	______
ten____ cents____	tin____ cent____ cint____	______ ______	______
picture______	pitcher______	______ ______	______
only______	onliest______	______ ______	______
Miss____ Mrs.____	Miz______	______ ______	______
help______	hep______	______ ______	______
ed______	(om.)______	______ ______	______
dishes______	disses______	______ ______	______
asked______	axe____ axed____	______ ______	______
if______	could I______	______ ______	______
sometimes______	sometam______	______ ______	______
does______	do______	______ ______	______
(Other verbs)______		______ ______	______

APPENDIX A TABLE 5

COMPUTATION FOR COMBINING THE THREE PHASES OF MACHINE OUT-PUT

VARIABLE.	POST-TEST	PRE-POST	PRE-TEST	ADJUSTED MEAN SQ.
Group	316.6805	-197.1385	122.7227	
GSEBM	+ 33.6386	+ 19.4708	+ 126.2231	
E'_{yy}	350.3191	-177.6677	248.9458	

$$(G + E)'_{yy} = 350.3191 - \frac{(-177.6677)^2}{248.9458} = 223.4$$

$(G + E)'_{yy} - E'_{yy} = 223.4 - 30.6 = 192.8 / 1$ df = 192.8- Group

VARIABLE.	POST-TEST	PRE-POST	PRE-TEST	ADJUSTED MEAN SQ.
Sex	8.6806	-13.1945	20.0556	
GSEBM	+ 33.6386	+ 19.4708	+ 126.2231	
E'_{yy}	42.3192	6.2763	146.2787	

$$(S + E)'_{yy} = 42.3 - \frac{(6.27)^2}{146.3} = 42.0$$

$(S + E)'_{yy} - E'_{yy} = 42.0 - 30.6 = 11.4 / 1$ df = 11.4- Sex

VARIABLE.	POST-TEST	PRE-POST	PRE-TEST	ADJUSTED MEAN SQ.
Educ.	56.3333	65.0006	75.2507	
GSEBM	+ 33.6386	+ 19.4708	+126.2231	
E'_{yy}	89.9719	84.4714	201.4738	

$$(Ed. + E)'_{yy} = 89.9719 \frac{(84.4714)^2}{201.4738} = 54.6$$

$(Ed. + E)'_{yy} - E'_{yy} = 54.6 - 30.6 = 24.0 / 2$ df = 12.0- Educ.

VARIABLE.	POST-TEST	PRE-POST	PRE-TEST	ADJUSTED MEAN SQ.
Bldg.	6.1250	4.6667	3.5556	
GSEBM	+33.6386	+ 19.4708	+ 126.2231	
E'_{yy}	39.7636	24.1375	129.7787	

$$(B + E)'_{yy} = 39.8 - \frac{(24.1)^2}{129.8} = 35.3$$

$(B + E)'_{yy} - E'_{yy} = 35.3 - 30.6 = 4.7 / 1$ df = 4.7- Bldg.

VARIABLE.	POST-TEST	PRE-POST	PRE-TEST	ADJUSTED MEAN SQ.
Mental	133.0003	187.0003	322.7503	
GSEBM	+ 33.6386	+ 19.4708	+ 126.2231	
	166.6389	206.4711	448.9734	

$$(M + E)'_{yy} = 166.6389 - \frac{(206.4711)^2}{448.9734} = 71.6$$

$(M + E)'_{yy} - E'_{yy} = 71.6 - 30.6 = 41.0 / 2$ df = 20.5- Mental

APPENDIX A - TABLE 6 - PERSONALITY RATING FORM

	Term			
1.	Anxious	5 4 3 2 1	1 2 3 4 5	Unanxious
2.	Dependent	5 4 3 2 1	1 2 3 4 5	Independent
3.	Shows or Expresses emotions	5 4 3 2 1	1 2 3 4 5	Hides or Suppresses emotions
4.	Communicates easily	5 4 3 2 1	1 2 3 4 5	Difficulty communicating
5.	Aggressive	5 4 3 2 1	1 2 3 4 5	Submissive
6.	Impulsive	5 4 3 2 1	1 2 3 4 5	Cautious
7.	Sensitive	5 4 3 2 1	1 2 3 4 5	Not sensitive
8.	Tense	5 4 3 2 1	1 2 3 4 5	Relaxed
9.	Ambitious	5 4 3 2 1	1 2 3 4 5	Unambitious
10.	Adapts to changes	5 4 3 2 1	1 2 3 4 5	Set in ways
11.	Well-liked	5 4 3 2 1	1 2 3 4 5	Not well liked
12.	Mature psycholog'ly or emotionally	5 4 3 2 1	1 2 3 4 5	Immature psycholog'ly or emotionally
13.	Withdraws	5 4 3 2 1	1 2 3 4 5	Sociable
14.	Daydreams	5 4 3 2 1	1 2 3 4 5	Does not daydream
15.	Active	5 4 3 2 1	1 2 3 4 5	Inactive
16.	Overachieves	5 4 3 2 1	1 2 3 4 5	Underachieves
17.	Learns slowly (new material)	5 4 3 2 1	1 2 3 4 5	Learns quickly (new material)
18.	Retains material	5 4 3 2 1	1 2 3 4 5	Forgets material
19.	Fears failure	5 4 3 2 1	1 2 3 4 5	Does not fear failure
20.	Pays attention	5 4 3 2 1	1 2 3 4 5	Does not pay attention
21.	Strong conscience	5 4 3 2 1	1 2 3 4 5	Weak conscience
22.	Feminine	5 4 3 2 1	1 2 3 4 5	Masculine
23.	Pessimistic	5 4 3 2 1	1 2 3 4 5	Optimistic
24.	Responsible	5 4 3 2 1	1 2 3 4 5	Not responsible

APPENDIX A - TABLE 7

Number G S B E M ______ Pre_____ Post_____

Name____________________ Group_____ Section___ Teacher__________

PERSONALITY RATING
TRANSPOSED FOR SCORING

1.	Independent	1 2 3 4 5 6 7 8 9 0	Dependent
2.	Communicates easily	1 2 3 4 5 6 7 8 9 0	Difficulty communicating
3.	Relaxed	1 2 3 4 5 6 7 8 9 0	Tense
4.	Ambitious	1 2 3 4 5 6 7 8 9 0	Unambitious
5.	Adapts to changes	1 2 3 4 5 6 7 8 9 0	Set in ways
6.	Well-liked	1 2 3 4 5 6 7 8 9 0	Not well liked
7.	Mature psycholog'ly or emotionally	1 2 3 4 5 6 7 8 9 0	Immature psycholog'ly or emotionally
8.	Sociable	1 2 3 4 5 6 7 8 9 0	Withdraws
9.	Active	1 2 3 4 5 6 7 8 9 0	Inactive
10.	Learns quickly (new material)	1 2 3 4 5 6 7 8 9 0	Learns slowly (new material)
11.	Retains material	1 2 3 4 5 6 7 8 9 0	Forgets material
12.	Does not fear failure	1 2 3 4 5 6 7 8 9 0	Fears failure
13.	Pays attention	1 2 3 4 5 6 7 8 9 0	Does not pay attention
14.	Optimistic	1 2 3 4 5 6 7 8 9 0	Pessimistic
15.	Responsible	1 2 3 4 5 6 7 8 9 0	Not responsible

STUDENT NO.

NAME: Last First Middle | BIRTH: Mo., Day, Year | CODE | SEX | SCHOOL

PERSONAL AND FAMILY DATA	PUPIL	FATHER	MOTHER	Others in Loco Parentis (State Relationship)	CHILD LIVES WITH
NAME					
BIRTHPLACE: City, state or Nation					
HOME LANGUAGE					
EDUC. STATUS					
OCCUPATION					
HOME ADDRESS (if different)					
HOME PHONE (if different)					

ESSENTIAL REMARKS ______________________________

____

____

SPECIAL ABILITIES (+)______________________________

____

OR DISABILITIES (-) ______________________________

____

SUBJECT: APPROVED RESEARCH STUDY Research Study No. 6564

FROM : Educational Research Department
Division for Improvement of Instruction

TO : Principals of Elementary Schools for Primary Teachers

DATE. : 14 October 1965

The research study identified below has been reviewed and approved by the Educational Research Department in accordance with the statement of policy in the Teachers' Bulletins. Participation by individuals or by schools in this project is entirely voluntary.

Name of research worker: Ruth I. Golden, Project Director

Title of project: Changing Dialect Patterns of Speech

Procedures (as presented by the project director): Dear Primary Teacher,

One of the things we do as teachers is to help children change from baby talk and careless patterns of speech to those of more acceptable, or more standard patterns. Every teacher has some favorite little devices for helping students develop clarity of a certain sound or usage. Would you take a minute to share an idea to help us in this federally sponsored project? Any idea which we can incorporate in writing scripts for taped oral speech improvement lessons, stimulating imitative responses from the children, will be most welcome, and we will do our best to give you credit.

In the space below, please start out: "In teaching the sound of ______, I . . ." or, "In getting across the difference between ____ and ____, I . . ." or, "A song (or game) I"ve found helpful is . . ." or any way you wish. We know you are busy, and the choice is yours either to file this in the waste basket or to fill it our now before you forget, and to return this sheet within a week. If you fold it showing the address, which is on the other side of this sheet, and use a bit of scotch tape, you won't need an envelope. Thank you very much.

Ruth I. Golden

Signature ______________________________ School ________________________
(Return this sheet with an additional sheet if needed to Miss Helen Martellock, Tendler School.)

File No. 7470

REPLIES TO QUESTIONNAIRE RE.

LANGUAGE TEACHING DEVICES

BEARD
Mollie Auguest
M. Carson

BENNETT
Dorothy Donnelly
V. Ede

BURBANK
Ruth Jinks

CARY
Charlotte Emerson
Georgiana Guziattk

CHANEY
Barbara Whatley
Ruth L. Williams

CRARY
Dorothy Selih

DIXON
Lucille Cooper

DOTY
Mabel Klapprodt

DOW
-

ESTABROOK
Essie Hamlin

HARDING
Madelyn Gold

HIGGINBOTHAM
Lilian Hargrove

HOUGHTON
Helen Skelly

MYRA JONES
Rosalie A. Chantiny

KEIDAN
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Miriam E. Solomon

LILLIBRIDGE
Betty Nast

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Evelyn Crane

ROSE
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Theresa Minaudo

SANDERS
Ruth Turpin

TENDLER
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Judy DeWeerdt

VANDENBERG
-

VAN ZILE
Frances Jacques

WEBSTER
Frances Wagner

Unidentified

APPENDIX B

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ADMINISTRATORS

CONSULTANTS

RESEARCH ASSISTANTS

TEACHERS

VOICES AND TECHNICIANS

TYPISTS

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Evelyn A. Houle, Asst. Principal
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Mrs. Dolores Proven *
Lillibridge School
Detroit, Michigan

Mrs. Florence Rogers
Lillibridge School
Detroit, Michigan

Mrs. Berniece Schneider *
Lillibridge School
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Mrs. May Stilwell
Tendler School
Detroit, Michigan

Miss Pandora Tavoularis
Lillibridge School
Detroit, Michigan

* Experimental Class Teachers

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The Voice of Mrs. Mike:

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Miss Laverne Garchow

Mrs. Ruby Kalies

Mrs. Audrey Schultz

APPENDIX C
Under Separate Cover

2

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FINAL REPORT

Project No. 1373
Grant No. OE-7-32-10168-278

TEACHING STANDARD ENGLISH TO URBAN PRIMARY CHILDREN

THE SCRIPTS

August 1967

U.S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

Office of Education
Bureau of Research

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U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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FINAL REPORT
Project No. 1373
Grant No. OE-7-32-10168-278

TEACHING STANDARD ENGLISH TO URBAN PRIMARY CHILDREN

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TEACHING STANDARD ENGLISH TO URBAN PRIMARY CHILDREN

Project No. 1373
Grant No. OE-7-32-10168-278

Ruth I. Golden, Ed.D.
Helen A. Martellock, M.Ed.

August 1967

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Detroit Public Schools

Detroit, Michigan

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RESEARCH STUDY
Under Separate Cover

APPENDIX C

THE SCRIPTS

Lesson 1	*This Is* and *These Are*
Lesson 2	This is *Mrs.*
Lesson 3	*This Is* and *Those Are*.
Lesson 4	Getting Acquainted.
Lesson 5	Theme Song and *I'm Fine*.
Lesson 6	The Sound of the Letter *R*.
Lesson 7	The Magic Words.
Lesson 8	*Thank You*.
Lesson 9	*Please*, *I'm Sorry*, *Excuse Me*.
Lesson 10	The Telephone.
Lesson 11	Sounds, Sentences.
Lesson 12	*Tick Tock* and the Telephone.
Lesson 13	How We Talk.
Lesson 14	Sounds.
Lesson 15	Pairs of Sounds.
Lesson 16	Final *R*.
Lesson 17	Counting -- *One* to *Ten*.
Lesson 18	*Cents.*
Lesson 19	Review.
Lesson 20	Lippity Lop.
Lesson 21	Help Yourself.
Lesson 22	The Teakettle Sound /s/.
Lesson 23	The Teakettle Sound and the Bumble Bee Sound, /z/.

APPENDIX C - THE SCRIPTS (Continued)

Lesson 24	People.
Lesson 25	Riddle Poems with S on Verbs.
Lesson 26	I Am Someone.
Lesson 27	Self-image and S on Verbs.
Lesson 28	Steeple Finger Play.
Lesson 29	Thumbs.
Lesson 30	Some Words Tell Time.
Lesson 31	Be.
Lesson 32	Asked.
Lesson 33	Special Words.
Lesson 34	American People.
Lesson 35	This Land of Mine.
Lesson 36	Finale.

TAPE I

LESSON 1 THIS IS and THESE ARE

MUSIC

(Mike:) Hello, boys and girls. I want to be your friend. I'm the microphone man. My name is Mr. Mike. I'm Mike, the Mike Man. We're going to work and play together. I have some new songs and games for you. Let me hear you say my name, Mr. Mike.
That's right. My name is Mr. Mike, the Mike Man.
Say it like this: "Hello, Mr. Mike, the Mike Man.

Now I know you are listening. We can talk together even though you can't see me. You can pretend that you see me. When I say, "Hello, boys and girls!" you speak right up and say, "Hello, Mr. Mike!"

Good! Let's do it again! Hello, boys and girls.
That's better. You have such nice voices! When it's your turn to speak, speak clearly, so that we can hear you. When I ask, "How are you today?" you say, "I'm fine, Mr. Mike." Try it.
That's right. Open your mouth wide to say, "I'm fine." Shall we try it again? Hello, boys and girls. How are you today?
See how we can talk together? Now let's stand up. That's right - up on your feet. Stand straight and tall. Turn so that you can see each other.

TAPE 1

LESSON 1
THIS IS and THESE ARE

We're going to play a game of talking and pointing. The game is to speak just as I do. We could call it "Speak like Mike." Listen and say after me as you point.

This is my head.   This is my nose.
This is my mouth.   This is my chin.

Oh, Oh! Hands down. Did I hear someone say "dis?" Listen, my friends, and speak just as I do. We're saying, "This is." Be sure to say is.

(Mike:) Put the tip of your tongue between your teeth and blow some air through to say, "th-th." Now say "this." What? You don't have any front teeth? Well, that's all right, you're just growing nicely! For those of you who don't have any front teeth right now, put the tip of your tongue to the front anyway to say th-th.

Let's try it again. Everyone say "th-th."
Now say, "This is"   "That is" —
"This is"   Good!

Here we go again. Listen. Point and say what I say.

This is my head.   This is my hair.
This is my eyebrow.   This is my nose.
This is my mouth.   This is my chin.
This is my neck.   This is my arm.

TAPE 1

LESSON 1
THIS IS and THESE ARE

Whoops! Let's stop again. Are you listening and speaking just as I do? Are you saying "my" as I do?

Say it after me. My my my my

My-oh-my my-oh-my

I can touch my eye. I can touch my eye.

My arm My arm My arm I can touch my arm.

Good! Here we go again. Listen. Point and say what I say.

This is my arm. This is my hand.
This is my thumb. This is my knee.
This is my leg. This is my ankle.
This is my foot. This is my heel.

Isn't this fun? Let's all sit down again. That was a lot of work, but it was fun, wasn't it? Would you like to learn a song about what we are doing? Listen while I sing.

This is the way we play the game.
Play the game
Play the game
This is the way we play the game.
We talk like Mike in school.

Now you sing it with me. (Repeat)

Fine! Some of you already know that tune. Let's sing it again.

TAPE 1

LESSON 1
THIS IS and THESE ARE

This is the way we play the game,
Play the game
Play the game
This is the way we play the game.
We talk like Mike in school.

Now, we'll play, "These are-" with two hands. Say it with tongues out for th: "These are" "These are." Ready? Listen. Use two hands and speak clearly.

These are my eyes. These are my ears.
These are my lips. These are my teeth.
These are my eyebrows. These are my eyelids.
These are my arms. These are my hands.
These are my fingers. These are my thumbs.

Very good! Try the game of speaking and pointing with your family and friends. Be sure to speak carefully. Make my and eye sound alike. Let's try that:

my I

Remember: bite your tongue and blow for the beginning sound of the word this and the word these. Say this. Say these. That's it! The next time we talk together, I'll have a surprise for you! It's someone special who will be with us. I must go now. Say, Goodbye, Mr. Mike.
Goodbye, boys and girls!

MUSIC (Recorder off)

TAPE 1

LESSON 2 THIS IS MRS.

MUSIC

(Mike:) Hello, boys and girls! What's that? I didn't hear all of you. Say, "Hello, Mr. Mike," again. That's better. Now let's hear you say my full name, "Hello, Mr. Mike, the Mike Man." Very good! I like that! And now, boys and girls, here's the special surprise I have for you. I'd like to have you meet Mrs. Mike. She'll be playing talking games with you too. When she says hello to you, you'll say, Hello, Mrs. Mike. Boys and girls, this is Mrs. Mike!

(Mrs.:) Hello, boys and girls! I'm very happy to meet you. Mr. Mike has told me what nice boys and girls you are and how well you are learning to listen and speak. Since I am a grown-up, I may sometimes call the Mike Man just Mike, but young people should say Mister first. Let's practice how you will say, Hello, Mr. Mike. Mike, say hello to the boys and girls again.

(Mike:) Hello, boys and girls.

(Mrs. with Group:) Hello, Mr. Mike. That's the way! Now will you say hello to me again? Hello, boys and girls. Oh, you're so nice, and have such lovely voices!

(Mike:) Yes they are so nice, and yes, they have such lovely voices. But I'm not sure everyone is saying Mrs. Mike clearly. If she were not married, she would be Miss Mike, but this is Mrs. Mike. Say Miss. Now say Mrs. Say, This is Mrs.

(Mrs.:) See how Mrs. sounds - like This is? Say these words after me:

races faces horses Mrs.

Now you've got it! Now let's see if your teacher listens as well as you do. Will your teacher please tell us her name. Did you hear her? Listen while she says her name again. Say it with her. Now listen to Mr. Mike.

(Mike:) Boys and girls, what's your teacher's name?

What's the Mike lady's name?

What's my name?

(Mrs.:) Very good! Now say, "This is Mrs. Mike." Good! Have you played the game called, "This is?"

(Mike:) We'll show her, won't we? Let's stand up nice and tall. Listen and point as you repeat what I say.

This is my head. This is my hair.
This is my eye. This is my ear.
This is my nose. This is my cheek.

(Mrs.:) Oh, that's a nice game! Have you played it just like that before?

(Mike:) We added some new parts, didn't we, boys and girls? We have to listen, don't we? Let's repeat and go on with the game.

This is my shoulder. This is my back.
This is my leg. This is my knee.
This is my ankle. This is my foot.
This is my neck. This is my arm.
This is all of me.

(Mrs.:) Oh, that's a good game! You play it so well!

(Mike:) We can sing too, can't we, boys and girls? Let's sit down again. We'll sing our song about "This is the way we play the game, We talk like Mike in school." Ready.

This is the way we play the game.
Play the game
Play the game
This is the way we play the game.
We talk like Mike in school.

(Mrs.:) Oh, I know that song. Here's another verse. Instead of "play the game" we sing "we listen to Mike." I think you can sing it right along with me.

This is the way we listen to Mike.
Listen to Mike
Listen to Mike
This is the way we listen to Mike.
We talk like Mike in school.

Good! Let's sing that verse again.

This is the way we listen to Mike.
Listen to Mike
Listen to Mike
This is the way we listen to Mike.
We talk like Mike in school.

There's another verse that goes - "say what he says." Sing it too.

This is the way we say what he says.
Say what he says
Say what he says
This is the way we say what he says.
We talk like Mike in school.

Sing it with me once again.

This is the way we say what he says.
Say what he says
Say what he says
This is the way we say what he says.
We talk like Mike in school.

Good! We'll sing this one again soon -- all three verses. Mr. Mike, could we play another talking game?

(Mike:) All right. This game makes us think of things we can do. Point to what I say, then say what I say. Ready. Go.

I can see	with my eyes.
I can hear	with my ears.
I can smell	with my nose.
I can eat	with my mouth.
I can write	with my hands.

Very good! That was fun!

(Mrs.:) Oh, that's a very good game, and you were speaking so carefully. We'll try it again later too. Now it's time to say goodbye to Mr. Mike.

(Mike:) Goodbye, boys and girls. Say goodbye to Mrs. Mike.

(Mrs.:) Goodbye!

MUSIC (Recorder off)

TAPE 1

LESSON 3 THAT IS and THOSE ARE

MUSIC

(Mike:) Here we are again, friends. Can you say hello to Mrs. Mike? And hello to me?

(Mrs.:) Hello, boys and girls! Let's sing our "This is the Way" song. The first time we sing it we say, "This is the way we play the game." Ready. All together!

This is the way we play the game.
Play the game
Play the game
This is the way we play the game.
We talk like Mike in school.

And now we sing "This is the way we listen to Mike."

This is the way we listen to Mike.
Listen to Mike
Listen to Mike
This is the way we listen to Mike.
We talk like Mike in school.

For the last verse we sing "This is the way we say what he says."

This is the way we say what he says.
Say what he says
Say what he says
This is the way we say what he says
We talk like Mike in school.

(Mike:) Good! I like to hear you sing, especially about our fun together.

(Mrs.:) We have another good game for you today. Sit so that you are facing someone. You will speak and point. All ready now? You will point to someone and say, "That is your head." Listen and say, or repeat, as you point.

That is your head. That is your ear.
That is your neck. That is your leg.
That is your arm. That is your hand.
That is your elbow. That is your chin.

Good!

(Mike:) Did you get the last two right? Try them again:
That is your elbow. That is your chin.

(Mrs.:) Very good! Now let's stand up and face front. That's right. Spread out a little. You'll need room to raise your arms. Turn to face someone as we play "These are" and "Those are." All set?

Ready to listen, speak and do? Mike, will call the game.

(Mike:)
These are my eyes. Those are your ears.
These are my hands. Those are your hands.
These are my fingers. Those are your arms.
These are my elbows. Those are your fingers.

TAPE 1

LESSON 3
THAT IS and THOSE ARE

(Mrs.:) That's a tricky game, isn't it? But lots of fun. Let's repeat some of the words to be sure we are saying them correctly. Say:

teeth	fingers	elbows	ears
one finger	two fingers	one tooth	two teeth
one ear	two ears	one elbow	two elbows

(Mike:) That's fine! Let's have one more game today mixing up this is, that is, these are and those are. We can do this sitting down. Let's all sit down quietly. There we are. All seated? Repeat clearly, pointing.

This is my hair. That's your hair.
This is my collar. These are my ears.
These are my fingers. Those are your hands.
This is my classroom. These are my friends.

(Mrs.:) Yes, we're all friends! Little friends, would you like to sing a finger play song? Lock your hands together making all your fingers stick out. Look around to see how your teacher does this. We lock our hands this way as we sing: "These are mother's knives and forks."

Now keep your hands together but make your fingers fall flat. Push your hands away from you. "This is mother's table."

Unclasp your hands. Put your thumbs and point fingers together and hold them up to look through as I sing, "This is sister's looking glass."

(Mrs.:) Cup your hands together with your fingers touching. "This is the baby's cradle." Sing each line after me as we do it with our fingers.

"These are mother's knives and forks."
"This is mother's table."
"This is sister's looking glass."
"This is the baby's cradle."

Good! Sing it again after me.

"These are mother's knives and forks."
"This is mother's table."
"This is sister's looking glass."
"This is the baby's cradle."

Good! Sing it at home tonight! Goodbye friends!

(Mike:) Goodbye

MUSIC (Recorder Off)

TAPE 2

LESSON 4 GETTING ACQUAINTED

MUSIC

(Mike:) Hello, boys and girls.

(Mrs.:) Hello, everybody.

(Mike:) Isn't that fine how everyone says Mrs. clearly? Say hello just to the girls this time. We want to hear how well they speak.

(Mrs.:) Hello, girls.

(Mike:) Good! Now the boys.

(Mrs.:) Hello, boys. That was fine.

(Mike:) I like the way the boys said Mrs.

(Mrs.:) Of course! You're just a grown-up boy. I like the way the girls said it.

(Mike:) Of course! You used to be a little girl. Boys, say this:

Hello, my lovely little girl
How did you get your pretty curl?

(Mrs.:) We girls say thank you. Now we'll say one back! Girls, say this:

Hi, there, big, tall, sturdy guy!
Try a bite of ice cream pie.

(Mike:) Ha! Ha! This is really fun!

(Mrs.:) Let's sing our "This is the way" song. The first time: "play the game". Ready. All together now.

This is the way we play the game.
Play the game
Play the game
This is the way we play the game.
We talk like Mike in school.

"The way we listen to Mike."

This is the way we listen to Mike.
Listen to Mike
Listen to Mike
This is the way we listen to Mike.
We talk like Mike in school.

"Say what he says."

This is the way we say what he says.
Say what he says
Say what he says
This is the way we say what he says.
We talk like Mike in school.

(Mike:) Good! Let's give everyone a chance to say a nice "hello" all by himself.

(Mrs.:) Yes. Let's play the Hello Game around the room. Tell them how it goes, Mike.

(Mike:) You must know the name of the person sitting next to you. Then each will have a turn saying "hello" and saying the name. Your teacher will tell you who is to start the game. Who would like to be first? Oh, you were chosen to be first. Fine! Now you'll say "hello" to the boy or girl next to you, calling him or her by name. Try it.
Now that person says "hello" back saying your name.

(Mike:) Now you turn to say "hello" to the next one. See how it goes? Let's start over again. The same one chosen to be first will answer me. Ready?

Hello there. Go on!

Now say, "hello" to the next one. Now it is that one's turn, and keep it going and then I'll leave you for today.

(Mrs.:) Goodbye for now.

(Mike:) Goodbye, boys and girls.

MUSIC (Recorder Off)

TAPE 2

LESSON 5 THEME SONG AND I'M FINE

MUSIC

(Mrs.:) Hello, boys and girls! Do you like our song that you hear as the program begins? I'm sure you would like to learn the words to it. Listen, and I'll sing them for you.

We all clap hands to-geth-er
We all clap hands to-geth-er
We all clap hands to-geth-er
And sing a happy song.

- Adapted

Now you sing it with me but keep your hands still. Afterwards we'll talk about clapping. Sing it with me.

We all clap hands to-geth-er
We all clap hands to-geth-er
We all clap hands to-geth-er
And sing a happy song.

Good! Here's Mr. Mike. Can we say hello to him?

(Mike:) Hello, my friends! Was that our theme song I heard you singing?

(Mrs.:) Yes. They know the words already. Can you tell them how to clap as they sing it.

(Mike:) Yes. When we clap, we just whisper clap. We whisper when we want to speak very quietly. We whisper clap when we want to clap quietly. Pat your finger tips against the middle of your hand.

TAPE 2 ______ LESSON 5
THEME SONG AND I'M FINE

(Mike:) That's whisper clapping. Now sing with Mrs. Mike and whisper clap.

(Mrs.:) Sing together now.

We all clap hands to-geth-er
We all clap hands to-geth-er
We all clap hands to-geth-er
And sing a happy song.

Good! Let's hear those voices much more that we hear clapping. Now we'll try it with our theme-song music. Listen to the music for a minute, and then sing when I do.

MUSIC

We all clap hands to-geth-er
We all clap hands to-geth-er
We all clap hands to-geth-er
And sing a happy song.

Very good! Now after this, when the music comes on, you may join in if you wish and sing before we say "hello." Today, let's start all over again and pretend we haven't even said "hello" yet. You can sing and clap with the music all by yourselves.

MUSIC

(Mike:) Hello, boys and girls!

(Mrs.:) Hello, boys and girls!

(Mike:) The last time we were here, we had such fun saying "hello" around the room. Let's think. What do people usually ask next after they say "hello?"

(Mrs.:) That's right. I usually ask, "How are you?"

(Mike:) So do I. And what do we usually say back when we're well and happy?

(Mrs.:) I'd say, I'm fine, thank you.

(Mike:) That's right. Why don't you teach the boys and girls the little "Hello, I'm fine," song I heard you sing?

(Mrs.:) All right. It goes like this: (The tune starts out like "Pop, goes the weasel!")

Hello, Hello, hel-lo-ho-ho-ho,
And how are you today-ay?
I'm fine, I'm fine
I hope you are fine,
So we can wo-rk and play!

(Mike:) That's the song I like.

(Mrs.:) Sing each line after me. Good! Let's sing it all together now. Hello, Hello, hel-lo-ho-ho-ho,
And how are you today-ay?
✓ O'm fine, I'm fine
I hope you are fine,
So we can wo-rk and play!

(Mike:) That's a happy song! Sing it again for me.
Hello, Hello, hel-lo-ho-ho-ho
And how are you today-ay?
I'm fine, I'm fine

TAPE 2 ________ LESSON 5
THEME SONG AND I'M FINE

(Mike:) I hope you are fine,
So we can wo-rk and play!

Oh, you sang that so well!

(Mrs.:) Let's say thank you to Mr. Mike, boys and girls.

(Mike:) Now let's have another Talking Round like the last time when we played "hello." Let's all stand up. Stand tall. Let your teacher say who will be first. I will ask, "How are you, Honey?" That one will say, "I'm fine, Mr. Mike," and then she will turn to say, "How are you, and that person's name."

Be sure that the way you say, "I'm fine," sounds just like the way I say, "I'm fine." Let's try it together. "Hi, boys and girls. How are you?"

Now let's start with the one your teacher picked and you be sure to ask the next person how he or she is. Ready?

(Mike:) Hello there. How are you?
Keep the game going. I'll see you tomorrow.

(Both:) Goodbye!

MUSIC (Recorder Off)

TAPE 2

LESSON 6 HOW I LOOK

MUSIC (Call for the use of a tape recorder if on records.)

(Mrs.:) Here we are again! Shall we sing our Hello Song? I'll sing it first. (SONG)

Hello, hello, hel-lo-ho-ho-ho,
And how are you today-ay?
I'm fine, I'm fine
I hope you are fine,
So we can wo-rk and play!

Here we go together:

Hello, hello, hel-lo-ho-ho-ho,
And how are you today-ay?
I'm fine, I'm fine
I hope you are fine,
So we can wo-rk and play!

Good! Let's do it again much happier.

Hello, hello, hel-lo-ho-ho-ho,
And how are you today-ay?
I'm fine, I'm fine,
I hope you are fine,
So we can wo-rk and play!

(Mike:) (Clapping) Very good! Now we know the Hello Song. We know everyone's name. Let's talk about ourselves. First, I'll tell you about me.

TAPE 2

LESSON 6
HOW I LOOK

(Mrs.:) Think as you listen. You will have a picture of Mr. Mike in your mind. You may want to draw it later. You might see who can draw the best picture of Mr. Mike.

(Mike:) Yes, I'm Mike the Mike Man. Today I am wearing my green suit. I am tall, dark, and handsome with very curly black hair. At least I might be handsome if I didn't have such big ears. I have big brown eyes. I have white teeth which show because I am always smiling.

(Mrs.:) We know how you look now, Mr. Mike. Tell us what you like.

(Mike:) I love boys and girls, especially little ones like you. I want to see them grow bigger with strong, healthy bodies and good minds. I want them to be able to speak clearly. This way they can work and play together happily because they can be understood.

(Mrs.:) Mr. Mike, tell us a story about yourself.

(Mike:) Well, once I was a little boy just your size with my curly black hair and big brown eyes. I didn't know any of the other boys and girls when I went to school. Soon I made many friends. I put on my big smile. I helped others and tried to be a real friend. I listened to the way the teachers talked, and now big-ears Mike is a very important person because he is your friend, Mike the Mike Man.

TAPE 2______

LESSON 6
HOW I LOOK

(Mrs.:) Now, children, let's hear about you. When it is your turn, stand up tall. Talk into the microphone and tell us your name. Then tell us what you look like, and anything else you wish to say. Your teacher will record your voices on another tape. Mr. Mike and I will come back to talk to you again--soon. Remember, say your name first. Goodbye!

(Both:) Goodbye!

MUSIC (Recorder Off)

TAPE 3

LESSON 7 THE MAGIC WORDS

MUSIC

(Mike:) This is Mr. Mike, the Mike Man, greeting you. Hello, boys and girls. How are you today?

My, but you sound grown up! Perhaps you can sound even more grown up if you add two of the magic words. Have you heard about the magic words? I'm sure some of you have. They are the little words of politeness that help us. Other people like to hear them. They are the words "please" and "thank you."

(Mrs.:) Can you teach them to say the little Politeness Poem, Mike, so they will know how to make friends?

(Mike:) I think so. It goes like this:

There are two little magic words
That open doors with ease
One little words is "thanks"
And the other little word is "please."

Now I'll say a line and you say it after me.

(Mrs. Mike says the repeat line with the children.)

There are two little magic words
That open doors with ease
One little word is "thanks"
And the other little word is "please."

That's the way! Now let's all say it together.

Let's keep together too. (Repeat the poem.)

Good! We kept together very well.

TAPE 3 LESSON 7

THE MAGIC WORDS

(Mrs.:) When you are asked, "How are you?" it is nice if you say, "I'm fine, thank you." Let's try that. Listen to the sounds in these words as Mike says them.

(Mike:) I'm fine thank you.

(Mrs.:) Repeat the words after Mr. Mike.

(Mike:) I'm fine, thank you. Again: I'm fine, thank you.

(Mrs.:) Let's start our game around the room answering and asking. Your teacher will tell you who will start. How does it go, Mr. Mike?

(Mike:) When I ask, "How are you?" you will answer, "I'm fine, thank you." Then you will turn to the next child and say, "How are you," and say that person's name. Ready"

(Mrs.:) Raise your hand so we will know who is starting the game. All set?

MUSIC (Recorder Off)

TAPE 3

LESSON 8 THANK YOU

MUSIC

(Mike:) Here we are again! You will please many people when you use the magic words. Shall we say our Politeness Poem together again? Speak clearly. I'll say a line and you say it after me.

There are two little magic words
That open doors with ease
One little word is "thanks"
And the other little word is "please."

Good! Here is the lady who liked my magic words.

(Mrs.:) Hello, boys and girls.

(Mike:) Remember, her name is not "Miss" but "Mrs." Say: Miss kiss Mrs. kisses Let's try that greeting again. Hello, Mrs. Mike.

(Mrs.:) I'm very happy that I can work with Mike to help you to listen and to speak well. Have you drawn a picture of Mr. Mike yet? You might want to draw a picture of me, too. My ears aren't large like Mike's,—but I always wear earrings. Otherwise, I'm just an ordinary lady with shiny, brown hair. I wear a big smile, too, because I like working with you. I know of the many wonderful things that can happen to those who use the magic words. Let's practice using them. Listen to Mike and say what he says.

(Mike:) I've had enough, thank you.
I don't want any, thank you.
I've had a very good time. Thank you.
Thank you for asking me.

Thank you for your pencil.
I enjoyed the candy, thank you.

(Mrs.:) Then, of course, we should practice just plain, "No, thank you." Hold up your hand. We'll count off "no, thank you" once for each finger. Point to a finger and say with Mr. Mike:

(Mike:) No, thank you. No, thank you. No, thank you. No, thank you. No, thank you. Good! You said it clearly five times!

(Mrs.:) Give us some more sentences to repeat, Mike.

(Mike:) Yes, thank you, I will.
No, thank you, not now.
Thank you for the pencil.
Thank you for taking me.
Thank you for the lunch.
Thank you for helping me.
Thank you for being so nice to me.
Thank you. Thank you.

(Mrs.:) And thank you, Mike, for giving us words we can use. Boys and girls, would you like to learn a song that says thank you to mother? Listen while I sing it first. (Rhythm of "Twinkle, Twinkle, Little Star")

Thank you, thank you, mother dear.
I'm so happy I am here.
I can work and play and sing
Thank you, dear, for everything.

(Mike:) Now let us sing a line after you.

(Mrs.:) Thank you, thank you, mother dear.
I'm so happy I am here.
I can work and play and sing
Thank you, dear, for everything.

(Mike:) Oh, that's such a nice song. I think you could sing it right along with her now.

(Mrs.:) I think so too. Ready, everybody?

Thank you, thank you, mother dear.
I'm so happy I am here.
I can work and play and sing
Thank you, dear, for everything!

(Mike:) Everything.

(Mrs.:) That's a word we have heard often. Let's see if everybody can say it. Say:

ev ev ev Now:

every every every

(Mike:) Say: everybody everyone everything everyone

everything everybody

everyone everything

(Mrs.:) Good! Let's sing it again.

Thank you, thank you, mother dear.
I'm so happy I am here.
I can work and play and sing
Thank you, dear, for everything!

Fine! I believe you almost know it by heart! Let's think it through. We say thank you twice to mother dear. We say we're happy to be here. Then we think of work, play, sing and everything.

(Mike:) That's easy! Mother, happy, work, play, sing, everything! I know the song now. Do you, boys and girls?

Let's stand up and sing it once more with clear voices!

(Mrs.:) Everybody up? Take a deep breath. Let the air out. Now breath regular and we'll sing together:

Thank you, thank you, mother dear.
I'm so happy I am here.
I can work and play and sing
Thank you, dear, for everything!

(Mrs.:) Very good! Practice singing this song all by yourself. When you're sure you know it, sing it for your mother. I think she will like it. You may sit down now. Goodbye, boys and girls.

(Mike:) Goodbye!

MUSIC (Recorder Off)

TAPE 3

LESSON 9 PLEASE, I'M SORRY, and EXCUSE ME-

MUSIC

(Mrs.:) Hello, boys and girls.

(Mike:) Hi, friends!

(Mrs.:) Let's see if you can say the Politeness Poem all the way through with Mike today. Ready?

(Mike:)
There are two little magic words
That open doors with ease
One little word is "thanks"
And the other little word is "please."

(Mrs.:) That's the way! Which of these little words have we already talked about? Which one should we learn now? All right! First, let's point to each finger as we say, "Yes, please" five times.

(Mike:) Yes, please; yes, please; yes, please; yes, please; yes, please.

(Mrs.:) Mike, tell us how we can use "please" in sentences. We will repeat them after you. We will try to say every sound just as you say it.

(Mike:) May I begin, please" (Mrs. Mike and children repeat each one.)

Will you please listen carefully?
May I please have some more?
Please give it to me.
Give this one to John, please.
Will you please move over a little?

TAPE 3__________ LESSON 9

PLEASE, I'M SORRY, and EXCUSE ME

May I please turn on the TV?

Please show me how.

(Mrs.:) That was fun, Mike. Thank you. Boys and girls, don't worry if the magic words don't work every time. Just keep on smiling, and you'll be surprised what these magic words and others like them can do for you.

(Mike:) "Excuse me" and "I'm sorry" are also magic words which you can use when they are needed. Mrs. Mike will tell you when to use them. I will tell you what to say. Listen carefully and say the words after me. Speak up clearly, please.

(Mrs.:) Whenever you walk in front of someone who is speaking, say:

(Mike:) Excuse me. Say what?

(Mrs.:) If you accidentally bump someone, say:

(Mike:) Excuse me.

(Mrs.:) If you've bumped hard, you should also say:

(Mike:) I'm sorry.

(Mrs.:) If you've done something that you didn't mean to do, it always helps to say:

(Mike:) I'm sorry.

(Mrs.:) Mike, give us some sentences with these magic words to say after you.

(Mike:) Am I talking too loud? I'm sorry.

TAPE 3

LESSON 9
PLEASE, I'M SORRY, and EXCUSE ME

(Mrs.:) Am I talking too loud? I'm sorry.

(Mike:) Did I step on your toe? I'm sorry.

(Mrs. Mike repeats each one with the children.)

(Mike:) I'm sorry. I didn't mean to.

Will you excuse me for a moment?

Did I bump you? I'm sorry.

Excuse me for shouting.

May I be excused?

(Mrs.:) Thank you, Mike. Let's see how well you learned the Thank-You Mother song we learned together.

(Mike:) Do you mean the one with the words: happy, work, play, *sing, everything?*

(Mrs.:) Yes, Sing it with me, everybody.

Thank you, thank you, mother dear,
I'm so happy I am here!
I can work and play and sing.
Thank you, dear, for everything!

(Mike:) Good! We know it!

(Mrs.:) Of course, we do! Now, boys and girls, you've learned many uses for the magic words. Why don't you show how you use them. After we're gone, talk with a partner and decide what you will do. Then you two can show the others how you might use any of the magic words. It will be like play acting or pretending.

TAPE 3 LESSON 9

PLEASE, I'M SORRY, and EXCUSE ME

(Mrs.:) Raise your hands when you are ready with your partner to show the others. Let's see which two will be ready first. This will be whispering time for a few moments while you plan what to do. Your teacher will let us know how well you are using the magic words. Goodbye now!

MUSIC (Recorder Off)

TAPE 4

LESSON 10 THE TELEPHONE

MUSIC

(Mike:) This is Mr. Mike, the Mike Man. Hi, boys and girls!

Let's hear you say it all together again, "Hi, Mr. Mike, the Mike Man!" Good! Be sure your sounds are just like mine. We'll play Parrot and you will say after me, or repeat what I say. A parrot-bird repeats sounds he hears. Say:

Mike Man
My Cat

Come on, now. The big green parrot isn't talking. Everybody say:

Fry fat
High hat
Five rats
Lie back
Tie that
My cat
Mike Man

Now say, "Hi!" to Mrs. Mike.

(Mrs.:) Hi, there, boys and girls! Isn't it wonderful how we can talk to each other because we have learned to listen and to speak? With machines like this we can talk together even though we cannot see each other. Can you think of other ways people can talk together even when they can't see each other" Think now. How can people talk together without seeing one

(Mrs.:) another? Say it out loud.
Through the telephone, of course! We *must* speak clearly to be heard over the telephone. We should speak clearly at *all* times. That way we will *always* be understood.

(Mike:) Let's call on the telephone now to find out if we are all feeling fine today.

(Mrs.:) That will be lots of fun, Mike. Call me first, please.

(Mike:) All right. Hello, Mrs. Mike.

(Mrs.:) Hello, Mike.

(Mike:) How are you today?

(Mrs.:) I'm fine, thank you, Mike. How are you?

(Mike:) I'm fine, too. Goodbye, Mrs. Mike.

(Mrs.:) Goodbye, Mike. Now the teacher will point to a girl who will answer you Mike. Stand up, straight and tall.
Hold your hand up to your ear to play telephone.
That's right!

(Mike:) Ready? Hello, young lady.

(Mrs.:) Go on. Say, "Hello, Mr. Mike."

(Mike:) How are you today?

(Mrs.:) Ask, "How are you, Mr. Mike?"

(Mike:) I'm fine, too, thank you. Goodbye, for now.

(Mrs.:) Goodbye, Mike. Now it's a boy's turn.
Just one at a time. Stand tall. Ready to answer?
Good!

TAPE 4 ________

LESSON 10
THE TELEPHONE

(Mike:) Hello, there. How are you today?

(Mrs.:) Go on now. I'm fine, thank you. How are you, Mr. Mike?

(Mike:) I'm fine, too, thank you. Goodbye, son.

(Mrs.:) Now one more girl and one more boy. Then we'll let you play telephone by yourselves. Is the second girl ready?

(Mike:) Hello, there. How are you today? I'm fine, too, thank you. Goodbye, now.

(Mrs.:) Now the second boy stands tall. Hold the telephone. Ready?

(Mike:) Hello, young fellow. How are you today?
I'm fine, too, thank you. Goodbye son.

(Mrs.:) Good! Now, son, you call the next person. Remember, use that person's name. Then two by two you can take turns playing telephone.

(Both:) Goodbye!

MUSIC (Recorder Off)

TAPE 4

LESSON 11 SOUNDS, SENTENCES

MUSIC

(Mike:) Hi, friends!

(Mrs.:) Hello, there! Did you ask me how I am today? I'm fine, thank you. And you? Good! Isn't it wonderful that we have language so that we can talk to each other? And we can even talk on the telephone! Mike, won't you tell us more about our language?

(Mike:) I'd like to. The language that we speak is made up of sounds. First, there are the sounds that we make with our breath. Play the Pointing Game for a minute as you say after me:

This is my throat.
This is my mouth.

(Mrs.:) Now hold your hand in front of your mouth and blow on it.

(Mike:) Now say, "That was my breath."

(Mrs.:) We just move our mouths a little to make the sounds different as in /e/ hay and /ay/ hi. Try them.

(Mike:) /e/ hay /ay/ hi

(Mrs.:) Feel how your mouth opens and closes for /ay/ hi.

(Mike:) That's like biting an apple. Let's do it again.

TAPE 4

LESSON 11
SOUNDS, SENTENCES

(Mrs.:) Hi /ay/. We can stop our breath with our tongue, lips, and teeth to make other sounds. To stop your breath with your lips, close your lips tight and say mmm. Now say Mike. Say mmm again with your lips tight together. Now listen to the sound you make at the back of your throat as you say Mike.

Again: Mike. Now say, Hi, Mr. Mike! See how we make words. We put words together to make sentences and sentences to tell a story. Mike, can you think of some sentences for the boys and girls to repeat?

(Mike:) Oh, yes, I have some good sentences. Listen and say them after me.

We want to speak well.
People listen when we speak well.
We can speak on the telephone.
I will learn if I listen.
Sounds make words.
Words make sentences.
Sentences tell a story.

(Mrs.:) Let's go back to sounds again. Animals make sounds with their breath. The Mooooo that a cow makes is one. How many of you have heard a real cow moo? Raise your hands. Good!

(Mrs.:) And you have seen cows on television, haven't you?
The cow starts with her mouth closed
to make the *mmm* sound, and then pushes it open with
her breath. Try it to see. First press your lips
together with your thumb and finger. Now say *mmm*.
Push your hand away to say *Moo*. *Moo*.

(Mike:) Put your hand in front of your mouth and feel the
breath come out. Let's all do it. Moo
Moo Did you feel the cow sound?
Fine!

(Mrs.:) Mike's name and my name, Mrs. Mike, start with the
same sound the cow makes when she says moo. Say the
sound and then the words Mike tells you to say.

(Mike:) Mmmm Again: Mmmm Mooo milk
my milk man Mr. Mike Mrs. Mike

(Mrs.:) The sound at the end of *Mike* is the same sound the
word *cow* begins with. Hear the sound as you say the
words Mike tells you.

(Mike:) car cow cat cook can cot Mike
lock like

(Mrs.:) Feel your throat as you say the words again.

(Mike:) cow car cat cook can cot
look like make bite

TAPE 4

LESSON 11
SOUNDS, SENTENCES

(Mrs.:) That was fun. We can put our hands down now and listen. We've seen how sounds make words. Now let's see again how words make sentences. Mike will say these words in sentences for us to repeat. Maybe the sentences will tell a story.

(Mike:)
Cows give milk.
Many men work to get milk for us.
They take off the cream.
They keep the milk clean.
Cans of milk go in a truck.
Milkmen take milk to stores.
I like my milk.

(Mrs.:) Yes, most of us like milk. Do you like milk, Mike?

(Mike:) Of course, I do. I'd like a nice glass of cold, white milk right now.

(Mrs.:) So would I. That was a good sentence, Mike. Let's see if the boys and girls could all say it just as you did. Say it again, and they'll repeat.

(Mike:) I'd like a nice glass of cold, white milk right now.

(Mrs.:) Good! What else do you like, Mike? Tell us, and we will repeat.

(Mike:)
I like to eat an ice cream cone.
I like to ride in a car.
I like to drink from a cup.

TAPE 4______ LESSON 11
SOUNDS, SENTENCES

(Mrs.:) Let's have the boys and girls tell what they like to do. Think of something you like to do. Each of you will take a turn telling us. Say, "I like ---" and then tell what you like to do. Raise your hand when you are ready. Your teacher will call on someone.

(Mrs.:) Goodbye!

(Mike:) Goodbye, everybody!

MUSIC (Recorder Off)

TAPE 4

LESSON 12 TICK-TOCK AND THE TELEPHONE

MUSIC

(Mrs.:) Greetings! At our last meeting, when each of you had a turn telling what you like, did someone say, "I like to talk on the telephone?" Most of us do. When we're little, we talk on a pretend telephone. We can have lots of fun talking on a pretend telephone. Say the word "telephone."

(Mike:) Tele - phone. That's the word all right. Now how do you make the sound that starts the word telephone?

(Mrs.:) You make this sound by placing the tip of your tongue behind your upper teeth. Put your tongue there, boys and girls. Is yours there, Mike? Now make the sound a watch makes t-t-t-t. Touch your upper lip with your finger as you say it again: t-t-t-t. Now try the clock sound: tick, tick, tick, tick. Now the big clock sound: tick-tock tick-tock tick-tock tick-tock. Try these words after me: tall tan tile tell. Now do you see how we start to say "telephone?"

(Mike:) Tele-tone. Tele-tone? No, that's not right, is it?

(Mrs.:) Of course not, Mike. It's tele-phone. Phone. I bet all the boys and girls can say telephone clearly.

(Mrs.:) To start the word phone, place your upper teeth on your lower lip and push the breath through. Try it. Phone. Say some words, Mike, that start with the phone sound for us to repeat.

(Mike:) fun fat fish food Friday fed fine phone telephone.

(Mrs.:) Let's play another telephone game. We can put our hands to our ears to pretend we are holding a telephone. Maybe there is a toy telephone in the room. Or your teacher might give you paper cups. First, we'll have to choose partners. And then, what shall we talk about?

(Mike:) We could ask a friend to come over to play and talk about what we will play.

(Mrs.:) Or we could call and tell what we've been doing in school.

(Mike:) Or maybe the boys and girls will have their own ideas.

(Mrs.:) I'm sure they will. Choose a partner first and decide who will call, and who will answer. Speak clearly. Now let's say goodbye for today, and let the boys and girls play telephone. Goodbye.

(Mike:) Goodbye.

MUSIC (Recorder Off)

TAPE 5

LESSON 13 HOW WE TALK

MUSIC

(Mrs.:) Let's greet everybody with a song today. We'll sing "Hello, I'm Fine." Sing, everybody!

Hello, Hello, Hello-ho-ho-ho!
And how are you today-ay?
I'm fine, thank you.
I hope you are fine,
So we can work and play-ay! Good!

The last time we were together we learned something about how we talk. Of course, we can and do talk, but we sometimes wonder how. Say after me something that we have learned:

Sounds make words.
Words make sentences.
Sentences tell a story.
With sentences we can talk.
We can ask for what we need.
We can say what we like.

(Mike:) Remember when you told us what you like?—Listen to this poem called, "What They Like." It tells what animals like to eat.

"Moo," says Mrs. Cow,
"I like hay."

TAPE 5

LESSON 13
HOW WE TALK

(Mike:) "Bow-wow," says Doggie,
"Bones any day!"

"Milk," says Kitty Cat,
"And nice fried fish."

"Quack," says Mrs. Duck.
"Worms are best of all."

"Mice are really nicer,"
Says the Owl on the wall.

Baby says, "A-goo, a-goo,
I like bread and milk, I do."

- Anonymous

(Mrs.:) Now you say it after Mr. Mike.

(Mike:) I thought you would want to.

"Moo," says Mrs. Cow,
"I like hay."

"Bow-wow," says Doggie,
"Bones any day!"

"Milk," says Kitty Cat,
"And nice fried fish."

"Quack," says Mrs. Duck.
"Worms are best of all."

TAPE 5

LESSON 13
HOW WE TALK

(Mike:) "Mice are really nicer,"
Says the Owl on the wall.

Baby says, "A-goo, a-goo,
I like bread and milk, I do."

And Mike says, "I like bread and milk, too. Don't you?"

(Mrs.:) Most of us do. And we know how to ask for it when we want it. This poem tells us what the animals would say if they could talk as we do.

(Mike:) The baby is really beginning to talk, though, when he says sounds like "a-goo, a-goo."

(Mrs.:) Why don't you give us some words to say that use the baby's sound oo as in a-goo?

(Mike:) All right. shoe zoo chew you tooth spoon goose

(Mrs.:) I'm sure there are lots more. Show us how other baby sounds are used in words, Mike. What about the a that started a-goo?

(Mike:) That's a very common sound in our language. Try these words: alike away ago afraid about soda oven

(Mrs.:) Yes. All of these words have the same sound in them that a-goo starts with.

(Mike:) We speak of families of sounds just as there are families of people.

TAPE 5

LESSON 13
HOW WE TALK

(Mrs.:) Can you give us some words of a family that have the sound of /ae/ as in the middle of the word cat?

(Mike:) Let's see now: the family of /æ/ as in cat. Try these: apple bat Sally sand flat family

(Mrs.:) Good! There's a family of sounds that are like the /e/ sound as in ate, "I ate my lunch." Try these, boys and girls: age aid ace aim ache bake cake name same

(Mike:) Then we can just change the shape of our mouth a little to say words of this family sound: Say them; pop fox doll cotton shop hot

(Mrs.:) Or we could open our mouths wider to say these words: Try them: always caught walked naughty See how words are made from sounds?

(Mike:) Since we've been talking about families of sound, let's finish with a song or a poem about a family. Do you know one?

(Mrs.:) We all know the finger-play song called, "These are Mother's Knives and Forks." This is about some members of the family. Do you remember it, boys and girls?

Let's stand up tall to sing. Do you remember how we make our fingers tell the story? Try it just with your fingers first as you listen to me sing it.

TAPE 5 LESSON 13
HOW WE TALK

(Mrs.:) These are mother's knives and forks.
This is mother's table.
This is sister's looking glass.
This is the baby's cradle.

We remember to put our tongues front for th as in this. I hope you are saying are and is clearly. Now everybody, sing and finger play.

These are mother's knives and forks.
This is mother's table.
This is sister's looking glass.
This is the baby's cradle.

Once more!

These are mother's knives and forks.
This is mother's table.
This is sister's looking glass.
This is the baby's cradle.

(Mike:) Very good! Now let's sing our theme song. Instead of "clap hands," say, "sit down." (Singing:) "We'll all sit down together." You know how it goes. Sing, everyone!

(Both:) We'll all sit down together. We'll all sit down together. We'll all sit down together, And sing a happy song.

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TAPE 5 LESSON 13
HOW WE TALK

(Mrs.:) So now we do sit down together. This is lots of fun!

(Mike:) Boys and girls, do you know what the hat said to the hatrack? Well, the hat said to the hatrack, "You stay here. I'll go on a-head. Goodbye now.

(Mrs.:) Don't you get too far ahead! I'm coming too. Goodbye, boys and girls.

MUSIC (Recorder Off)

TAPE 5

LESSON 14 SOUNDS

MUSIC

(Mrs.:) Hello, boys and girls! Before Mr. Mike joins us, let's learn something to surprise him. You can say this after me:

I like to hear from Mike;
We sing and play a game.
When he tells us what to say,
We try to sound the same.

Good! Let's try it again so we can say it for him when he comes.

I like to hear from Mike;
We sing and play a game.
When he tells us what to say,
We try to sound the same.

Very good! Here he comes. Let's say "hello" to him first. Hello, Mr. Mike.

(Mike:) Hello, everyone! Did you sing along today when our theme song came on?

(Mrs.:) We can say a poem for you today Mr. Mike.– Listen. Come on, boys and girls, say it with me.

I like to hear from Mike;
We sing and play a game.
When he tells us what to say,
We try to sound the same.

(Mike:) Well! Good for you! We do have a good time together, don't we? Your saying, "I like - " reminds me of the poem we said last time about what the animals and the baby like to eat. Let's try that one again. Say after me:

"Moo," says Mrs. Cow,
"I like hay."
"Bow-wow," says Doggie,
"Bones any day!"
"Milk," says Kitty Cat,
"And nice fried fish."
"Quack," says Mrs. Duck.
"Worms are best of all."
"Mice are really nicer,"
Says the Owl on the wall.
Baby says, "A-goo, a-goo,
I like bread and milk, I do."

(Mrs.:) Oh, that was fun! A little hard to remember, but fun!

(Mike:) We didn't forget what Baby says and that Baby likes bread and milk. It's best when you break the bread all up in bits in a bowl with the milk and sprinkle a little sugar on top.

(Mrs.:) That sounds yummy, but it isn't time to eat yet. Let's talk some more about the sounds that make words. You just said one sound several times. You said, baby, bread, best, break, bits, and bowl. That makes my lips work.

(Mike:) Yes, this sound starts when we press our lips together. Do it, boys and girls. Then push your lips open as you say: baby ball best big bits bowl. Here's a poem with this sound in it. Say it after me.

The baby in the bathtub
Goes bub, bub, bub.
He's my bouncing baby brother
In the tub, tub, tub.
He slaps and bats the bubbles
Bub, bub, bub,
And splashes back the water
In the tub, tub, tub. - Ruth Golden

(Mrs.:) Oh, that's a nice poem! Say it again, and we'll say the bub-bub and tub-tub lines.

(Mike:) The baby in the bathtub.

(Mrs.:) Goes bub, bub, bub.

(Mike:) He's my bouncing baby brother,

(Mrs.:) In the tub, tub, tub.

(Mike:) He slaps and bats the bubbles

(Mrs.:) Bub, bub, bub,

(Mike:) And splashes back the water

(Mrs.:) In the tub, tub, tub. Wasn't that fun? I bet that baby was saying something like "A-goo, a-goo" all the time he was batting those bubbles. Mr. Mike, what about that frog sound in the middle of "a-goo"? Is there a family of words coming from this sound?

(Mike:) Oh, yes. And the frog sound has a twin.

(Mrs.:) A twin? You mean like two children born on the same day and called twins? Two that look alike?

(Mike:) Yes, these twins sound alike. We've already met one, the coughing sound that begins the word cow. We call it the coughing sound because it's made back where we cough. It's also the last sound in our name, Mike. The frog sound is made like the coughing sound only you can feel it much stronger in your throat. Put your fingers on the bump in your throat that we call the voice box. Feel it move as you repeat after me.

G-g-g, I'm a gay little frog.
I used to be a polly-wog.

The coughing sound and the frog sound are twins or pairs. We'll talk about other twins or pairs of sounds the next time we come.

(Mrs.:) Don't you have a riddle to ask the boys and girls before we go?

(Mike:) Oh, yes. What has a wing, a sting, and a ping? Don't answer now if you know. Let the others guess, and you can tell us when we come again.

(Mrs.:) What has a wing, a sting, and a ping? I'll have to think too. Goodbye, now!

(Mike:) Goodbye!

MUSIC (Recorder Off)

TAPE 5

LESSON 15 PAIRS OF SOUNDS

MUSIC

(Mrs.:) Hello! How are your singing voices today? Do you remember our "Baby in the Bathtub" poem? I think we can put it to music and sing it as a song. Listen while I give you the tune.

Oh, the baby in the bathtub
Goes bub, bub, bub.
He's my bouncing baby brother
In the tub, tub, tub.
He slaps and bats the bubbles
Bub, bub, bub,
And splashes back the water
In the tub, tub, tub.

Now we'll sing it together.

Oh, the baby in the bathtub
Goes bub, bub, bub.
He's my bouncing baby brother
In the tub, tub, tub.
He slaps and bats the bubbles
Bub, bub, bub,
And splashes back the water
In the tub, tub, tub.

(Mike:) Very good! You have nice, clear voices! Hello everybody! Mrs. Mike, I guess I must be the hatrack and you're the hat. You came on ahead. (Laughs.)

TAPE 5

LESSON 15
PAIRS OF SOUNDS

(Mrs.:) Yes, I came on ahead. (Laughing.) We're glad you like our "Baby in the Bathtub" song. Does that b-b-b lip sound have a brother sound?

(Mike:) Yes, listen to these words and say them after me:
bat - pat   Bill - pill   bounce - pounce
buy - pie
The lip sound that begins the word pie is made with breath. Put your hand up to feel the breath come out as you say these words: papa   pull   pan
powder   pop   pickles

(Mrs.:) Pick some sentences for us to repeat, Mike, please.

(Mike:) Try these:
Patty put the paper   and pencils   into the package.
Polly Perkins   popped a peck   of perfect   popcorn.

(Mrs.:) That's a hard one. Say it again.

(Mike:) Polly Perkins   popped a peck   of perfect   popcorn.

(Mrs.) We can practice that one at home. I know another hard word: picture.

(Mike:) Picture? Oh, that isn't hard if we just remember it has the coughing sound in the middle. First try some words with the coughing sound at the end. Say: peck
book   neck   sick   lock   ache

(Mrs.:) Good! Then we might say other words with the coughing sound in the middle. Try these: Jackie   cricket
nickel   picking   picture

(Mike:) There, you said it. See how easy it is? Say again: picnic picture Now we can have the fun of saying it in a poem. Play parrot as you say this:

I saw a pretty picture
In my cousin's picture book.
It shows a cat and kittens
With just the cutest look!
I could cuddle those kittens.
I could even kiss the cat.
But they're only in a picture
And it's no fun kissing that.

- Ruth Golden

(Mrs.:) (Laughing) I like cats and kittens too. Work on the word picture if you find it hard to say. We'll want to say this cute poem again if Mike will help us. What other sounds come in pairs, Mr. Mike?

(Mike:) Well, there's /t/ as in time and /d/ as in dime and /f/ as in fine and /v/ as in vine. We've already talked about the clock ticking sound and the phone sound, but we haven't learned their partners.

(Mrs.:) We learned where to place our tongues for the clock ticking sound, tick-tick-tick. Boys and girls, touch your upper lip with your finger as you say the clock sound: tick-tick-tick.

TAPE 5______

LESSON 15
PAIRS OF SOUNDS

(Mike:) Now keep on touching it lightly as you say the boy's name, Dick-Dick-Dick. Again: the clock sound, tick-tick-tick. Now the name, Dick-Dick-Dick. Now just t-t-t and d-d-d. Try these pairs of words:
ten - den tip - dip time - dime colt - cold
lit - lid

(Mrs.:) Good! I could hear the difference. What about /f/ as in fine and /v/ as in vine?

(Mike:) Remember how we said the phone sound as in fun and fish? Place your upper teeth on your lower lip. Say f-f. Say fun. Say fish. We keep the same position to say v-v-vine. We push the voice through, and we can feel the v-v-vine in our throats. Now say these pairs of words: face - vase fine - vine
few - view

(Mrs.:) Good! Now we know several twin sounds. They're the sounds that begin these words. Think of the first sound as you say them after me: come gum pat
bat time dime face vase

Thank you, Mr. Mike for letting us know how much fun sounds are. The boys and girls would like to say "thank you" too.

Isn't it time to find out about the answer to the riddle you gave us?

(Mike:) Of course. The riddle is, "What is a thing with a wing, a sting, and a ping? Tell me. A bee, of course.

(Mrs.:) Yes, a bee has a wing, two wings, in fact. And when it stings, it feels like a great big ping. I know, I've been stung by a bee. Do you have another riddle for us to think about until next time?

(Mike:) Yes. What kind of beans will not grow in a garden?

(Mrs.:) What kind of beans will not grow in a garden? You'll tell us at the end of our next lesson, won't you?

(Mike:) No, see if you can guess right now.

(Mrs.:) What kind of beans will not grow in a garden?

(Mike:) Jelly beans!

(Mrs.:) Jelly beans!

(Mike:) Goodbye, friends.

(Mrs.:) Goodbye!

MUSIC (Recorder Off)

TAPE 6

LESSON 16 FINAL R

MUSIC

(Mrs.:) Bon jour or hello boys and girls! Bon jour!
That was a different kind of "hello," wasn't it?
Bon jour is "hello" or "good day" in French. We say "hello" in English, but "bon jour" in French. If you wanted to say "hello" back to me in French, you might say, "Bon jour, Madame Mike!" Say it, "Bon jour, Madame Mike!" and if Mr. Mike said hello to you in French, you could say, "Bon jour, M'sieur Mike" back to him. Try it. "Bon jour, M'sieur Mike."
Let's start again. Bon Jour, boys and girls!

(Mike:) Bon jour, my little friends!
Very good! Now we can say "hello" in two languages. You see there are many ways to say what we mean.

(Mrs.:) Boys and girls, do you know the sound a lion makes when he roars? Many of you have seen and heard the lion on television, and some of you have been to a zoo. Let's hear you make the lion sound: r-r-r-r.
That's fine. Now let's listen for this sound at the end of some of the words Mr. Mike says to you.

(Mike:) One, two, three, four
I hear the lion roar.
One, two, three, four
Keeper, did you lock the door?

TAPE 6 ______ LESSON 16
FINAL R

(Mike:) One, two, three, four
Shall I hurry to the store?
Maybe you should feed him more.

(Mrs.:) Now you say each line after Mr. Mike and put the lion sound where he does.

(Mike:) One, two, three, four (Responses)
I hear the lion roar.
One, two, three, four
Keeper, did you lock the door?
One, two, three, four
Shall I hurry to the store?
Maybe you should feed him more.

(Mrs.:) Now we'll play a game. Here are the words: four, roar, door, store, more. When Mr. Mike stops, you say the right word.

(Mike:) One, two, three, ______.
I hear the lion ______.
Keeper did you lock the ________.
Shall I hurry to the _______.
Maybe you should feed him ______.

(Mrs.:) Good! You put every word in the right place! Now listen and repeat clearly what Mr. Mike says.

(Mike:) Robert sat down on the floor. (Responses)
And ate an apple to the core.
He bit his finger and made it sore,
His cry was like a lion's roar.

TAPE 6

LESSON 16
FINAL R

(Mrs.:) Now see if you can add the right word again. Listen!

(Mike:) Robert sat down on the ________.

And ate an apple to the ________.

He bit his finger and made it ________.

His cry was like a lion's ________.

(Mrs.:) That's right. Let's say the words again and put the roar in them: Floor Core Sore Door.

(Mike:) See how fast you can say these mixed-up words after me:

Lion's roar   apple core   four apples

fourth floor   cage door   dirty floor

five cores   eat more   grocery store

(Mrs.:) Listen and repeat what Mike says.

(Mike:)

sew	sore
flow	floor

(Mrs.:) Did I hear both words alike? It's sew sore, flow floor. Play the game. Listen to Mike and say it the same.

(Mike:)

toe	tore
mow	more
doe	door
no	nor
row	roar
sew	sore
flow	floor

(Mrs.:) Now say these sentences that make a story.

TAPE 6 ______ LESSON 16
FINAL R

(Mike:) He bought four apples at the store.
And dropped them on the dirty floor.
The store man wouldn't give him more.
And he went sadly out the door.

(Mrs.:) Very good! Some grown-ups do and some don't make the sound of the lion's roar when they say, four, store, more, floor, and door. Be sure you make the lion roar whether they do or not.

(Mike:) That reminds me. Do you know what one strawberry said to another?

(Mrs.:) No, what did one strawberry say to another?

(Mike:) If you hadn't been so fresh, we wouldn't be in this jam.

(Mrs.:) (Laughing) That's a good one! I'll have to tell that to someone else tonight. Remember how we said hello in French with Bon jour, madame, and Bon jour, m'sieur?

(Mike:) That really means "good day," but it can be said for "goodbye" too. Bon jour, boys and gi_rl_s.

(Mrs.:) Bon jour!

MUSIC (Recorder Off)

TAPE 6

LESSON 17 COUNTING - ONE TO TEN

MUSIC

(Mrs.:) Bon jour, boys and girls!

(Mike:) Bon jour, my friends!

(Mrs.:) Good! Most of you remembered! That's because you know how to play the game, "Listen to Mike and say the same." Play a counting game with him now.

(Mike:) Here we go:

One, two, three, four.
Hear the roar when I say four.
Four, four, four, four.
Five, six, seven, eight,
And nine, nine, nine, nine.
I can count to nine just fine!

(Mrs.:) Let me hear you do that again.

(Mike:) All right, carefully now. Be sure you sound the same.

One, two, three, four.
Hear the roar when I say four.
Four, four, four, four.
Five, six, seven, eight,
And nine, nine, nine, nine.
I can count to nine just fine!

(Mrs.:) Good! Yes, I think you do count to nine just fine! Here's a counting song you can learn. Listen while I sing it alone.

TAPE 6 LESSON 17

COUNTING - ONE TO TEN

(Mrs.:) One, two, three, four
Five, six, seven
Eight, nine, ten, and then again.

I can sing my numbers clearly
Listen again and you will hear me.

One, two, three, four
Five, six, seven
Eight, nine, ten, oh, yes, I can!

- Ruth Golden

Do you like that? Sing it with me.

One, two, three, four
Five, six, seven
Eight, nine, ten, and then again.

I can sing my numbers clearly
Listen again and you will hear me.

One, two, three, four
Five, six, seven
Eight, nine, ten, oh, yes, I can!

(Mike:) That's fine. But try it one more time!

(Mrs.:) Yes, let's do. Ready!

One, two, three, four
Five, six, seven
Eight, nine, ten, and then again.

TAPE 6 ______

LESSON 17
COUNTING - ONE TO TEN

(Mrs.:) I can sing my numbers clearly
Listen again and you will hear me.

One, two, three, four
Five, six, seven
Eight, nine, ten, oh, yes, I can!

(Mike:) Good! I know a poem that makes us count fast. Say it after me.

One, two, three, four, five,
I caught a cat alive;
Six, seven, eight, nine, ten
I let him go again.

Why did you let him go?
Because he bit me so.
What did he bite?
The little finger on the right.

(- Traditional)

(Mrs.:) Oh, that must have been a wild cat! Let's do it again, Mr. Mike.

(Mike:) Say it fast but carefully!

One, two, three, four, five
I caught a cat alive;
Six, seven, eight, nine, ten,
I let him go again.

(Mike:) Why did you let him go?
Because he bit me so.
What did he bite?
The little finger on the right.

(Mrs.:) That was a bad cat. What was that poem about the nice cat and the kittens?

(Mike:) Do you mean the ones in the picture book?

(Mrs.:) Oh, that's it. Say it for them, Mike, please, and you'll repeat, won't you?

(Mike:) If I can remember it.

I saw a pretty picture
In my cousin's picture book.
It shows a cat and kittens
With just the cutest look!

I could cuddle those kittens.
I could even kiss the cat.
But they're only in a picture
And it's no fun kissing that. —

(Mrs.:) I like that one! Let's say it all together. I think we can learn this one.

I saw a pretty picture
In my cousin's picture book.
It shows a cat and kittens
With just the cutest look!

(Mrs.:) I could cuddle those kittens.
I could even kiss the cat.
But they're only in a picture
And it's no fun kissing that.

(Mrs.:) I do like that poem. Let's pretend we're counting kittens as we sing our new counting song again. Sing it with me.

One, two, three, four
Five, six, seven
Eight, nine, ten, and then again!

I can make my numbers clear
Listen again and you will hear.

One, two, three, four
Five, six, seven
Eight, nine, ten, oh, yes, I can!

Good! Mr. Mike, do you have another poem, story or a riddle today?

(Mike:) I know a poem called Engine No. 9 that is fun to say. Try it after me.

Engine, Engine number nine
Running on the railroad line.
When it's polished it will shine,
Engine, Engine number nine.

(Mike:) Good! Now let's all say it together.

Engine, Engine number nine
Running on the railroad line.
When it's polished it will shine.
Engine, Engine number nine.

(Mrs.:) Oh, that's a good poem with a swing to it. But I didn't hear everyone say engine. That sound in the middle is the same sound that begins the word jump. Say jump. Now say: jam jacket cage bridge badge pajamas refrigerator engine

(Mike:) Good! Now say the Engine poem once again after me.

Engine, Engine number nine
Running on the railroad line.
When it's polished it will shine,
Engine, Engine number nine.

Good! Now let's all say it together!

Engine, Engine number nine
Running on the railroad line.
When it's polished it will shine,
Engine, Engine number nine.

(Mrs.:) That's a good poem to say at home tonight. Bon jour, boys and girls!

(Mike:) Bon jour!

MUSIC (Recorder Off)

TAPE 6

LESSON 18 CENTS

MUSIC

(Mrs.:) Hello, my friends!

(Mike:) Bon jour, mes amis!

(Mrs.:) Today I'm speaking English, Mr. Mike is speaking French, and whatever the language you will be speaking carefully, won't you? Let's start today by singing that nice counting song we learned last time. Try it right with me.

One, two, three, four,
Fix, six, seven ✓
Eight, nine, ten, and then again.

I can make my numbers clear.
Listen again and you will hear.

One, two, three, four
Five, six, seven
Eight, nine, ten, oh, yes, I can!

Again!

One, two, three, four,
Five, six, seven,
Eight, nine, ten, and then again.

I can make my numbers clear
Listen again and you will hear.

(Mrs.:) One, two, three, four,
Five, six, seven,
Eight, nine, ten, oh, yes, I can!

(Mike:) Very good! I like to hear you sing! Now, do you remember that faster counting poem? Say this one after I say each line.

One, two, three, four, five
I caught a cat alive;
Six, seven, eight, nine, ten
I let him go again.

Why did you let him go?
Because he bit me so.
What did he bite?
The little finger on the right.

(Mrs.:) Good! Now let's all say it together, with Mr. Mike as our leader.

(Both:) One, two, three, four, five
I caught a cat alive;
Six, seven, eight, nine, ten
I let him go again.

Why did you let him go?
Because he bit me so.
What did he bite?
The little finger on the right.

TAPE 6

LESSON 18
CENTS

(Mrs.:) Good! Can you tell me how many fingers you have on one hand?

(Mike:) Did you say five? Say it again with mouths opened wide.

(Mrs.:) How many fingers do you have on the other hand?

(Mike:) Are you sure? Let's point to each finger to count and see. One, two, three, four, five.

(Mrs.:) Of course, five! How many fingers on both hands together?

(Mike:) Did you say ten? Good! Ten rhymes with again and pen. Say it again: ten. Let's play the game: Listen and say the same. Here we go: hen pen den men ten.

(Mrs.:) Let's count up to ten saying all sounds clearly. Count with us, Mike.

(Both:) One, two, three, four, five, six, seven, eight, nine, ten.

(Mrs.:) That's such fun! Now let's play pretend. Pretend you had a penny on each finger of one hand. Let's count the pennies on our fingers. One penny, two pennies, three pennies, four pennies, five pennies. Five pennies is also five cents. Everybody say, five cents. Again: Let's count the cents pointing to each finger. First, be sure you understand. Each penny is one cent, but with two or more we must say pennies and cents. One cent, two cents, three cents, four cents, five cents.

TAPE 6

LESSON 18
CENTS

(Mike:) Yes, it is one cent but two cents. Say this after me:

one cent two cents four cents five cents
ten cents.

(Mrs.:) Let's count cents together from one to five again. Ready?

(Both:) One cent two cents three cents four cents
five cents.

(Mrs.:) Good! Try saying these after Mr. Mike.

(Mike:)

twenty cents	fifty cents	three cents
one cent	four cents	ten cents
two cents	one cent	fifteen cents
five cents	nine cents	four cents

(Mrs.:) Good! Now say some sentences after Mr. Mike:

(Mike:)
I have five cents.
I need ten cents.
John doesn't have any pennies.
May has only five cents.

(Mrs.:) Remember, it is one cent, but two cents. Be sure that you say, "four cents, five cents, nine cents, and ten cents" clearly.

(Mike:) Sometimes I think I hear tin instead of ten.

(Mrs.:) So do I. Listen to see if you can hear the difference in the sounds of these words: pin pen pan
pit pet pat Jim gem jam

TAPE 6 ______ LESSON 18
CENTS

(Mrs.:) Say them after Mr. Mike:

(Mike:)

pin	pen	pan	pit	pet	pat
Jim	gem	jam	Min	men	man
bin	Ben	ban	tin	ten	tan

Good! Now can you say this:

I'd like to get a yellow pet.
A hen or a pig would do.
I'd spend ten cents for bread, and yet
I'd sell both pets to you.

(Mrs.:) What would you sell them for?

(Mike:) Listen while we tell you.

For twenty cents and your silver bell
You could have my yellow hen.
For she'd lay eggs that you could sell
But the pig we'd keep in a pen.

If a yellow hen you'd like for a pet,
Send a letter telling me.
For the hen, twenty cents and your bell I'd get,
But the pig I'd share for free.

(Mrs.:) (Laughing) Oh, oh, that's a funny bargain! You'd have to know how to count cents to buy and sell like that!

(Mike:) Here's one more little rhyme that you will like. Say it after me:

Johnny's got a nickel,
Johnny's got a dime.
Johnny's got a haircut,
But I don't have time.

Let's say it all together.

(Both:)

Johnny's got a nickel,
Johnny's got a dime.
Johnny's got a haircut,
But I don't have time.

(Mike:) That reminds me. I must go and get a haircut. Goodbye!

(Mrs.:) Goodbye!.

MUSIC (Recorder Off)

TAPE 7

LESSON 19 REVIEW

MUSIC

(Mike:) Hello, boys and girls! Mrs. Mike will greet you in another language today. See if you can say it back with her.

(Mrs.:) Aloha, boys and girls! Again: Aloha! That means hello, and goodbye too, in Hawaiian. Have you heard of the Hawaiian Islands, the westernmost part of our country?

(Mike:) Aloha, my friends! You see, there is more than one way to speak. Later we will hear other ways to say hello by other people.

(Mrs.:) What have we learned in these lessons, Mike? Let's sing all of our songs and say all of our poems today.

(Mike:) That's a fine idea!

(Mrs.:) Let's start with "This is the Way." I'm sure you remember, "We talk like Mike in school." We'll sing three verses which are "play the game," "listen to Mike," and "say what he says." Are you ready?

This is the way we play the game.
Play the game
Play the game
This is the way we play the game.
We talk like Mike in school.

TAPE 7 ______ LESSON 19
REVIEW

(Mrs.:) This is the way we listen to Mike.
Listen to Mike
Listen to Mike
This is the way we listen to Mike.
We talk like Mike in school.

This is _why_ we say what he says.
Say what he says
Say what he says
This is why we say what he says.
We talk like Mike in school.

(Mike:) Good! Now I'd like to hear the finger-play song, "These are Mother's Knives and Forks." Do you remember how we played this with our fingers locked? Watch your teacher if you have forgotten.

(Mrs.:) Remember the /_th_/ sound with tongues touching front teeth. /ð/ and / θ / are the only sounds we make with our tongue showing. Sing with me:

These are mother's knives and forks.
This is mother's table.
This is sister's looking glass.
This is the baby's cradle.

Good! Do that one again. Show your tongue.

TAPE 7

LESSON 19
REVIEW

(Mrs.:) These are mother's knives and forks.

This is mother's table.

This is sister's looking glass.

This is the baby's cradle.

(Mike:) Remember those silly lines about girl, curl - guy, pie? Say them after me:

Hello, my lovely little girl.
How did you get that pretty curl?
Hi, there, big, tall, sturdy guy,
Try a bite of ice cream pie.

(Mrs.:) Let's sing the "Hello Song." We'll say, "I'm fine, thank you." Let's try it.

Hello, hello, hel-lo-ho-ho-ho,
And how are you today-ay?
I'm fine, thank you;
I hope you are fine,
So we can wo-rk and play!

Good! Sing it louder this time.

Hello, Hello, hel-lo-ho-ho-ho,
And how are you today-ay?
I'm fine, thank you;
I hope you are fine,
So we can wo-rk and play!

(Mike:) Remember our Politeness Poem about the magic words. I'll say a line and you play parrot.

TAPE 7 LESSON 19
REVIEW

(Mike:)

There are two little magic words
That open doors with ease.
One little word is "thanks"
And the other little word is "please."

Now let's say it all together.

There are two little magic words
That open doors with ease.
One little word is "thanks"
And the other little word is "please."

(Mrs.:) I like our other song in which we say "thank you for being so fine." See if you can sing it right along with me.

Thank you, thank you, Mother, dear
I'm so happy I am here.
I can work and play and sing
Thank you, dear, for everything.

Once again! This time you'll know it better.

Thank you, thank you, Mother, dear
I'm so happy I am here.
I can work and play and sing
Thank you, dear, for everything.

(Mike:) And thank you for singing so nicely!

(Mrs.:) Thank you for helping us, Mr. Mike. To show our thanks, let's say together, "I like to hear from Mike." Ready.

(Mrs.:)

I like to hear from Mike.
We sing and play a game.
When he tells us what to say,
We try to speak the same.

(Mike:) I'm so pleased. All I can say is "bub, bub, bub." Do you remember the "Baby in the Bathtub" poem?

Let's say it all together.

The baby in the bathtub
Goes bub, bub, bub.
He's my bouncing baby brother
In the tub, tub, tub.
He slaps and bats the bubbles
Bub, bub, bub,
And splashes back the water
In the tub, tub, tub.

- Ruth Golden

(Mrs.:) Now let's remember the coughing sound in the word picture. Say this a line at a time after me.

I saw a pretty picture
In my cousin's picture book.
It shows a cat and kittens
With just the cutest look!

(Mrs.:)

I could cuddle those kittens.
I could even kiss the cat.
But they're only in a picture
And it's no fun kissing that.

- Ruth Golden

(Mike:) Now let's review the sound of the lion's roar. Say after me:

One, two, three, four
I hear the lion roar.
One, two, three, four.
Keeper, did you lock the door?
One, two, three, four
Shall I hurry to the store?
Maybe you should feed him more.

(Mrs.:) Then there's the one about Robert eating an apple. I think you can say it right with me.

Robert sat down on the floor,
And ate an apple to the core.
He bit his finger and made it sore.
His cry was like a lion's roar.

And there's one about Ralph who dropped his apples on the floor. Mike, say a line first for them to repeat.

(Mike:)

Ralph bought four apples at the store,
And dropped them on the dirty floor.

(Mike:) The store man wouldn't give him more
And he went sadly out the door.

(Mrs.:) Let's say the one about Engine Number Nine. You can say it right with me.

Engine, engine, number nine,
Running on the railroad line,
When it's polished, it will shine,
Engine, engine, number nine.

(Mike:) Good! You've learned so many songs and games!

(Mrs.:) Let's sing all three verses of our song, "This is the Way we Play the Game."

This is the way we play the game.
Play the game
Play the game
This is the way we play the game.
We talk like Mike in school.

This is the way we listen to Mike.
Listen to Mike
Listen to Mike
This is the way we listen to Mike.
We talk like Mike in school.

This is why we say what he says.
Say what he says
Say what he says
This is why we say what he says.
We talk like Mike in school.

(Mike:) There's one more poem that I think you know about, "Johnny and a Nickel." Say it right with me.

Johnny's got a nickel,
Johnny's got a dime,
Johnny's got a haircut,
But I don't have time.

(Mrs.:) You took time, though, and I like your haircut.

(Mike:) Good! And now it's time to say goodbye. Let's say it in Hawaiian. Aloha!

(Mrs.:) Aloha, boys and girls!

MUSIC (Recorder Off)

TAPE 7

LESSON 20 LIPPITY LOP

MUSIC

(Mrs.:) Aloha, boys and girls!

(Mike:) Aloha! You say hello in Hawaiian very well.

(Mrs.:) "Aloha" and "hello" remind me of the singer's sound: la, la, la. Singers often try out their voices like this: la la la la, la la la. Here's a little song we could learn to remember the singer's sound:

"La la la" in the morning
"La la la" at night.
"La la la," he sings and sings
Until the song's just right.

- Joan Madden
Barbara Ward

(Mike:) Oh, that has a good tune! Shall we try it with you this time?

(Mrs.:) Yes. All together, boys and girls.

"La la la" in the morning
"La la la" at night.
"La la la," he sings and sings
Until the song's just right.

Good! Say some words with this sound after Mr. Mike says them.

(Mike:) We can start by saying:

Hello Aloha well tell
sell fell fall fallen

TAPE 7

LESSON 20
LIPPITY LOP

(Mike:) little lassie laddie

Lassie means girl. Say girl. Say lassie.

Lassie is also the name of a girl dog.

(Mrs.:) And laddie means boy. Say laddie. Say lip

lippity lop lip lippity lop

(Mike:) Lippity lop doesn't really mean anything. It's just the sound the bunny rabbit makes when he hops along. Tell us the story about the baby bunnies, Mrs. Mike. The lassies and laddies will say "lippity lippity lop" with me after each line. We'll pretend we're the baby bunnies.

(Mrs.:) All right. Listen to the story and say, "Lippity lippity lop" with Mike after each line.

Out on the lonely hillside green.

(Mike:) Lippity, lippity lop,

(Mrs.:) Lots of baby bunnies were seen,

(Mike:) Lippity, lippity lop,

(Mrs.:) They hopped and jumped and frisked about,

(Mike:) Lippity, lippity, lop,

(Mrs.:) Till all at once they heard a shout,

(Mike:) Lippity, lippity, lop!

(Mrs.:) Up like a shot went each bunny's ears,

(Mike:) Lippity, lippity, lop,

(Mrs.:) They scurried safely home at last,

(Mike:) Lippity, lippity, lop,

(Mrs.:) As a man and his dog went scampering past,

(Mike:) Lippity, lippity, lop.

(Author Unknown)

Isn't that a nice story? We'll try it again some time.

(Mrs.:) Have you ever sung the song, "Here we go looby lou; here we go looby-la?" It goes like this:

Here we go looby lou
Here we go looby la
Here we go looby lou
All in a Saturday night.

Let's sing it together. Ready now, everybody?

Here we go looby lou
Here we go looby la
Here we go looby lou
All on a Saturday night!

Good!

(Mike:) Remember to say this singer's sound clearly!

Aloha, lassies and laddies!

(Mrs.:) Aloha!

MUSIC (Recorder Off)

TAPE 7

LESSON 21 HELP YOURSELF

MUSIC

(Mrs.:) Hello, lassies and laddies!

(Mike:) Hello, girls and boys! Are you lippity lopping along today?

(Mrs.:) Let's listen to the Baby Bunny story again and we'll say, "Lippity, lippity, lop" together after Mike tells us each line of the story. All right?

(Mike:) Out on the lonely hillside green,

(Mrs.:) Lippity, lippity, lop,

(Mike:) Lots of baby bunnies were seen,

(Mrs.:) Lippity, lippity, lop.

(Mike:) They hopped and jumped and frisked about,

(Mrs.:) Lippity, lippity, lop,

(Mike:) Up like a shot went each bunny's ears,

(Mrs.:) Lippity, lippity, lop,

(Mike:) As Mother called, "Come here, my dears!"

(Mrs.:) Lippity, lippity, lop.

(Mike:) They scurried safely home at last,

(Mrs.:) Lippity, lippity, lop,

(Mike:) As a man and his dog went scampering past,

(Mrs.:) Lippity, lippity, lop. (Author Unknown)
Lovely!

(Mike:) Let's see if you listened to the story. What did Mother call to the bunnies? That's right: "Come here my dears!" Now can anyone tell what kind of a hillside green it was? Lonely!

TAPE 7

LESSON 21
HELP YOURSELF

(Mike:) You listen well!

(Mrs.:) You speak well, too! That's because you do what it says in the song we learned. You know, the one that starts, "This is the way we play the game, we Listen to Mike," and "say what he says." "We talk like Mike in school." Let's sing it all together.

This is the way we play the game,
Play the game
Play the game
This is the way we play the game,
We talk like Mike in school.

This is the way we listen to Mike,
Listen to Mike
Listen to Mike
This is the way we listen to Mike,
We talk like Mike in school.

This is why we say what he says,
Say what he says
Say what he says
This is why we say what he says,
We talk like Mike in school.

Good!

TAPE 7

LESSON 21
HELP YOURSELF

(Mrs.:) All of you who try to speak clearly will help yourselves to live a good life.

(Mike:) Yes, we must help ourselves and help others to live well. Let's see if you say these words clearly with every sound heard:

help myself	help yourself	help himself
help themselves	help ourselves	help yourselves

(Mrs.:) I know a poem about a little girl who was in the supermarket. She reached up to get candy from the shelf and it all came tumbling down. Would you like to hear the poem and say it after me? It goes like this. Just listen.

Help, help! I need some help!
Candy's falling from the shelf!
I'm too little you can see;
It's all falling down on me.
I tried to help myself
To the candy on the shelf,
To licorice and lollipops,
Jelly beans and lemon drops.
Don't just laugh, but lend a hand
Help me out of candy-land!

Now I will say a line, and you will say it after me.

Help, help! I need some help!
Candy's falling from the shelf!

HELP YOURSELF

(Mrs.:)

I'm too little you can see;
It's all falling down on me.
I tried to help myself
To the candy on the shelf,
To licorice and lollipops,
Jelly beans and lemon drops.
Don't just laugh, but lend a hand
Help me out of candy-land!

(Mike:) I liked that! Practice saying, "Help yourself" sounding it clearly. Help yourself by speaking so that you can be understood. Goodbye, lollipops!

(Mrs.:) Goodbye, lemon drops!

MUSIC (Recorder Off)

TAPE 8

LESSON 22 THE TEAKETTLE SOUND, /s/

MUSIC

(Mike:) Hello, there. Instead of "hello" I almost said, "Buenas dias!" That's hello, or good day, in another language, Spanish. Could you say it?

Say, Buenas Buenas Now say dias

dias Buenas dias! Buenas dias!

Mrs. Mike, say hello to the boys and girls in Spanish this time. They'll answer you in Spanish too.

(Mrs.:) Buenas dias, boys and girls.

(Mike:) Buenas dias, Mrs. Mike!

(Mrs.:) Good! That's not easy to say, is it? Both words end in the teakettle sound. You've heard the sound the teakettle makes when the steam comes out. Point to your closed teeth as you listen to the poem I say:

This is the gate the steam comes through.
"ssssssssssssssssssssssss"
The steam makes a hissing sound
And so can you.
"Sssssssssssssssssssssssss"

(Mike:) That's a cute poem. But let's be sure your teakettle makes a good steam sound. Put your teeth together lightly. Smile and show your teeth. While your tongue is hiding, softly make the hissing sound of the teakettle: sss. Listen to my teakettle sound: sss. Does yours sound like mine?

TAPE 8

LESSON 22
THE TEAKETTLE SOUND, /s/

(Mrs.:) Let's say each line after me. Point to your closed teeth as you make the steam sound.

> This is the gate the steam comes through.
> "Ssssssssssssssssssssssss"
> The steam makes a hissing sound
> And so can you.
> "Sssssssssssssssssssssssss"

(Mike:) Some people call this the frying-pan or skillet sound: sss

(Mrs.:) And some people say it's the hissing sound the snake makes, but we like to call it the teakettle sound. Now say the words Mike tells you.

(Mike:) sister Your dress likes

(Mrs.:) You could turn those words around into a sentence to tell a story. Say them again, please.

(Mike:) sister Your dress likes

(Mrs.:) Now say them in story order.

(Mike:) Sister likes Your dress. Boys and girls, can you make a story out of the words I say? Repeat the words: sail ships seas Now say them in story order.

(Mrs.:) Ships sail seas.

(Mike:) Say: This see snake

(Mrs.:) Now in story order: See this snake.

TAPE 8

LESSON 22
THE TEAKETTLE SOUND, /s/

(Mrs.) Let's play another thinking and speaking game. Mike, tell us about Safety Sam.

(Mike:) Safety Sam is a puppet. He is dressed like a nice policeman. He comes to visit schools to talk about safety. He tells boys and girls not to be a Simple Simon or a Silly Suzie.

(Mrs.:) Mike, you pretend you are Safety Sam and tell us something about crossing the street. We'll listen and say "safe" or "unsafe."

(Mike:) Stop, look, and listen before you cross the street.

(Mrs.:) That would be the safe thing to do, wouldn't it? So we'll say together, SAFE. Go on, Mike.

(Mike:) Look one way and run.

(Mrs.:) Safe or unsafe, boys and girls? Unsafe. We understand now and we'll speak right up and say "safe" or "unsafe."

(Mike:) Play ball in the streets.
Wait for the green light; then look both ways before you walk.
Cross in the middle of the block.
Run across from between parked cars.
Listen to the safety patrol boy.

(Mrs.:) That was really good thinking, and fun too! Now let's say a lovely poem about a sailboat. It has lots of teakettle sounds in it. Say each line after me.

TAPE 8

LESSON 22
THE TEAKETTLE SOUND, /s/

(Mrs.:)

I see a pretty sailboat
Sailing on the sea
It's sail is spread out smartly.
It's pretty as can be.

Do you see the pretty sailboat,
Sailing on the sea?
It sits upon the water
And glides and sways so free!

I wish I had a sailboat
To sail upon the sea.
I'd sail away to Singapore
So happy I would be.

Did you like that? Well, it's time for us to sail away. Adios, boys and girls. In Spanish, that's goodbye.

(Mike:) See you in Singapore! Adios!

MUSIC (Recorder Off)

TAPE 8

LESSON 23 THE TEAKETTLE AND THE BUMBLE-BEE SOUND

MUSIC

(Mrs.:) Buenas dias, boys and girls!

(Mike:) Buenas dias!

What language am I using to greet you? Let's think of all the languages in which we can say hello. How do we say hello in French?

(Mrs.:) Bon jour, of course!

(Mike:) How do we say hello in Hawaiian?

(Mrs.:) Right! Aloha!

(Mike:) How do we say hello in Spanish?

(Mrs.:) Buenas dias!

(Mike:) How do we say it in English?

(Mrs.:) Of course! I have a riddle. What's the best way to raise strawberries? Don't say the answer out loud if you already know.

(Mike:) What's the best way to raise strawberries? I'll have to think about that one. Will you tell us the answer later?

(Mrs.:) Yes. Today we're going to talk about the teakettle sound again. Bite like you're biting an apple. Smile and show your teeth. With your tongue hiding behind your teeth say the sound that comes from the teakettle: sss.

LESSON 23
THE TEAKETTLE AND THE BUMBLE-BEE SOUND

(Mike:) There's an old jingle I used to say that has the teakettle sound in it. Say it after me.

A sailor went to sea
To see what he could see,
And all that he could see
Was sea, sea, sea!

Now say it right with me.

A sailor went to sea
To see what he could see,
And all that he could see
Was sea, sea, sea!

(Mrs.:) Mr. Mike, we could sing that. (Tune: "Farmer in the Dell.") (Singing)

A sailor went to sea
To see what he could see,
And all that he could see
Was sea, sea, sea!

Now everybody sing!

A sailor went to sea
To see what he could see,
And all that he could see
Was sea, sea, sea!

Good!

TAPE 8________

LESSON 23
THE TEAKETTLE AND THE BUMBLE-BEE SOUND

(Mike:) Do you remember when we talked about pairs of sounds like /t/ as in time and /d/ as in dime?
There's a sound that goes with the teakettle sound too. It's the sound the bumble-bee makes: /s/.
Hear the different: /s/ - /z/.
Make the bumble-bee sound. Now say buzz
buzz buzz.

(Mrs.:) Here's a little poem called "Buzz, Buzz, Buzz."
I'll say a line, and you and Mike will be the bees who say, "Buzz, buzz, buzz" after each line. Ready?
Listen, and then say, "Buzz, buzz, buzz."

This is the song of the bee
(Mike:) Buzz, buzz, buzz.
(Mrs.:) A jolly good fellow is he.
(Mike:) Buzz, buzz, buzz.
(Mrs.:) In the days that are sunny, he's making his honey.
(Mike:) Buzz, buzz, buzz.
(Mrs.:) In the days that are cloudy he's making his wax.
(Mike:) Buzz, buzz, buzz. (Author unknown)

(Mrs.:) Good! Wasn't that fun!

(Mike:) I feel just like a bee. But I'd rather be a zebra.
Here's a poem you can say right after me. Let's stand up to say this one. All up?

TAPE 8

LESSON 23
THE TEAKETTLE AND THE BUMBLE-BEE SOUND

(Mike:) The zebra at the zoo
Doesn't know just what to do.
He would like a checkered suit.
Though the striped one is cute,
But no zipper has the zebra at the zoo.

- Helen Martellock

Good! Shall we do it again?

The zebra at the zoo
Doesn't know just what to do.
He would like a checkered suit.
Though the striped one is cute,
But no zipper has the zebra at the zoo.

Very good! Let's sit down again.

(Mrs.:) All seated? Ready to listen? We have learned to hear the teakettle sound the bumble-bee sound. We can say them very well. We must be sure we sound them where they belong. Listen to the words Mike says. If you hear the teakettle or the bumble-bee sound say yes. If there is no /s/ or /z/ sound, say no.

(Mike:)
stamp letter star slipper my
sled ours yours his mine
cloud people do does

TAPE 8 ______

LESSON 23
THE TEAKETTLE AND THE BUMBLE-BEE SOUND

(Mrs.:) This time you say the words after me. Be careful where you put the /s/ and /z/.

stamp letter
star slipper my sled ours
yours his mine cloud people
do does

Good! We do not have the bumble-bee sound on the word mine. We say his, yours, ours, theirs, but mine.

(Mike:) Why don't we count that one off on our fingers?

(Mrs.:) All right! Let's point to our fingers and say mine five times, one for each finger. Ready?
This is mine, mine, mine, mine, mine. Good!
Tell the boys and girls something to say after you, Mike. Say the words Mike tells you. Listen to yourselves to be sure you say mine, not mines.

(Mike:)
Put mine down. Mine is there.
Take mine into the house. Give me mine.
Put mine up, please. Show me mine.
I like mine best.

(Mrs.:) Good! You may hear many people around you saying mans for mine. That is a different language. In the language of school, the language we speak, we are careful not to put the bumble-bee sound on the word mine. Practice saying mine before we meet again.

LESSON 23
THE TEAKETTLE AND
THE BUMBLE-BEE SOUND

(Mrs.:) Before we go, Mike tell the boys and girls the answer to our riddle: "What is the best way to raise strawberries?"

(Mike:) Oh that! It took me a while to figure it out. Think of your mouth, not a garden. The best way to raise strawberries is with a spoon!

(Mrs.:) (Laughing.) Of course! What I want to do with strawberries is to eat them! Adios, boys and girls!

(Mike:) Adios!

MUSIC (Recorder Off)

TAPE 8

LESSON 24 PEOPLE

MUSIC

(Mrs.:) Buenas dias, boys and girls! Let's surprise Mike today when he says "hello" in Spanish. We'll say back to him, "Buenas dias, señor." Señor means Mr. Spanish children call a gentleman "señor." Try it. Buenas dias, señor!

(Mike:) Buenas dias, boys and girls! Well, well! How nice that you can speak to me in Spanish! You surprised me, didn't you? I didn't know you could say, "señor!"

(Mrs.:) Oh, yes. They know that is how the Spanish people greet a gentleman. *Listen. They'll tell you. Boys* and girls, what people say, "Buenas dias, señor?" Good! Say: Spanish people

There is no teakettle sound at the end of the word people. It is not peoples, but people. Say people. Now use the word when you answer this question: What people say "Bon jour!" when they say hello? Yes, French people. Say what Mike says.

(Mike:) I like people. Most people like me. Some people are American. Some people are Spanish. Some people are French. Some people have white skin.

TAPE 8

LESSON 24
PEOPLE

(Mike:) Some people have white skin. Some people have curly hair. Some people have straight hair. I like all people.

(Mrs.:) I like all people too. Listen. (Singing:)

People, people, people everywhere,
The world is full of people;
People work and share.
People, people, people everywhere,
People work together;
People learn to care.

- Ruth Golden

Would you like to learn this song? Sing each line after me.

People, people, people everywhere,
The world is full of people;
People work and share.
People, people, people everywhere,
People work together;
People learn to care.

Good!

Now let's sing it together!

People, people, people everywhere,
The world is full of people;
People work and share.
People, people, people everywhere,
People work together;
People learn to care.

(Mike:) I like that song! Be sure we don't hear the /s/ of the teakettle sound after the word people. Say this after me: one person two people

(Mrs.:) Let's hold up the right number of fingers as we repeat what you tell us, Mike.

(Mike:) You mean, when I say one, you hold up one finger?

(Mrs.:) Yes, and three fingers when you say three.

(Mike:) All right. one person two people one cat
three cats one cent five cents one man
five people one lady two people one cent
four cents:

(Mrs.:) Stop the game a minute! Isn't it funny that we usually put the /s/ sound at the end when we mean more than one like "one cent, four cents," but we don't put it on the word people?

(Mike:) Yes, it's funny, but that's the way it is. Languages grow and change just like people grow and change. In the language of most teachers, sales people, nurses, doctors and announcers, we say it this way. Repeat after me: one person two people one cent
five cents That's his. This is mine. Take mine
into the house. Take his in. Take the people in.
Send the people out.

(Mrs.:) Thank you, Mike, for helping us to learn how to speak well. Let's sing our "People Everywhere" song. All together now. Let's stand up first. Up nice and tall

(Mrs.:) so that we can sing with big voices. Here we go.

People, people, people everywhere,
The world is full of people;
People work and share.
People, people, people everywhere,
People work together;
People learn to care. Good!

Now sing: (singing)

A sailor went to see
To see what he could see
And all that he could see
Was sea, sea, sea.

Now everybody sing!

(Both:)

A sailor went to see
To see what he could see
And all that he could see
Was sea, sea, sea. Good!

(Mike:) Let's all sit down again!

(Mrs.:) All seated? Say after me something that we have learned.

I see a pretty sailboat
Sailing on the sea.
Its sail is spread out smartly.
It's pretty as can be.

(Mrs.:) Do you see the pretty sailboat,
Sailing on the sea?
It sits upon the water
And glides and sways so free!

I wish I had a sailboat
To sail upon the sea.
I'd sail away to Singapore
So happy I would be.

(Mrs.:) That was lovely!

(Mike:) We'll slip away softly while you think about sailing. Goodbye, sailors!

(Mrs.:) Goodbye, nice people!

MUSIC (Recorder Off)

TAPE 9

LESSON 25 RIDDLE POEMS WITH S ON VERBS

MUSIC

(Mrs.:) Buenas dias, boys and girls! How are you today?

(Mike:) Buenas dias friends. Are you ready to think? Here's a riddle for you. See if you can guess what it is.

Something lives over there on the hill;
It rocks and rocks and never stands still.

(Mrs.:) That sounds like a poem. Is it a riddle too?

(Mike:) Yes, it's a riddle poem.

(Mrs.:) We'll say it after you.

(Mike:) Something lives over there on the hill;
It rocks and rocks and never stands still.

(Mrs.:) I can hear that we have to watch the bumble-bee sound at the end of lives and rocks. Let's say it again all together.

(Both:) Something lives over there on the hill;
It rocks and rocks and never stands still.

(Mike:) Can you guess what it is?

(Mrs.:) That is a hard one! Is it a tree?

(Mike:) Yes. You guessed right! A tree lives. In the wind it rocks and rocks.

(Mrs.:) What else does a tree do? Tell us, Mike, and the boys and girls will repeat after you.

TAPE 9

LESSON 25
RIDDLE POEMS WITH S ON VERBS

(Mike:) A tree grows and grows.
It stands tall.
It spreads its braches.
It opens its leaves.
It blossoms.
It rocks in the breeze.
It hides birds.
It gives shade.
It changes color.
It drops its leaves.

(Mrs.:) Let's stand up and pretend we're trees. Ready? We'll act what we say. Let's make ourselves little at first so we can grow. Grow taller as you say this:

A tree grows and grows.
It stands tall.
It spreads its arms.
It nods in the breeze.
It rocks and sways.
It drops its leaves.

(Mike:) Oh, that was fine! Try it once more and listen for the bumble-bee sound on "grows, stands, spreads, nods, rocks, drops." Say it with me as we do the action.

A tree grows and grows.
It stands tall.

TAPE 9 ________ LESSON 25

RIDDLE POEMS WITH S ON VERBS

(Mike:) It spreads its arms.

It nods in the breeze.

It rocks and sways.

It drops its leaves. Good!

(Mrs.:) Let's sing our theme song, "We all sit down together."

We all sit down together.

We all sit down together.

We all sit down together.

And sing a happy song! And now we sit down.

(Mike:) Well, now we're not trees any more. We're boys and girls again sitting, and waiting for Mike, the Mike Man, to give us another talking game. Here's another riddle. I'll say line and you play parrot.

It opens like a barn door,

It folds up like a bat.

We use it in bad weather

Can you guess that?

(Mrs.:) Once again! This time you'll know it better.

It opens like a barn door,

It folds up like a bat.

We use it in bad weather

Can you guess that?

You mean a little mousy flying bat, don't you?

(Mike:) Yes, of course. A bat is a little animal that looks like a bird when it is flying, but when it folds its wings, it looks like a mouse.

Say the riddle again with me:

It opens like a barn door,
It folds up like a bat.
We use it in bad weather
Can you guess that?

(Mrs.:) I know what it is. It's an umbrella!

(Mike:) Yes, an umbrella opens and shuts, doesn't it?

(Mrs.:) Yes, it does. We can act out this riddle poem too. Let's all stand tall. Spread out to have plenty of room. Put your arms out in front of you. Now bring them around to your sides like the barn doors opening. Then drop them to your sides as you say "Folds up like a bat." Let's try it as we say the riddle poem together.

(Hands out front. Now around to the sides as we say:)

Opens like a barn door,
(Hands down)
Folds up like a bat.
(Now point to someone in front of you)
We use it in bad weather
Can you guess that?

(Mike:) That's a good action riddle poem! Do it again!

(Mrs.:)
Opens like a barn door,
Folds up like a bat.
We use it in bad weather
Can you guess that?

(Mike:) Then if your friends can't guess the answer, what do you tell them? Good! Now you may sit down again.

(Mrs.:) We've learned two good riddle poems. Say the one about the tree again Mike, and the class will say it after you.

(Mike:)
Something lives over there on the hill;
It rocks and rocks and never stands still.

(Mrs.:) It's fun to know riddle poems. Say them to your friends tonight. Adios!

(Mike:) Adios, amigos!

MUSIC (Recorder Off)

TAPE 9

LESSON 26 I AM SOMEONE

MUSIC

(Mike:) How do you do, boys and girls. How are you today? Say"How do you do" to Mrs. Mike.

(Mrs.:) How do you do, boys and girls. You surprised me. That's the way grown-ups greet when they first meet or when greeting a special person. We usually say "hello" because we are old friends.

(Mike:) We just wanted to try it out to see if we could say it clearly. Let's surprise your teacher. Say "How do you do" to her saying her name and maybe she'll say "How do you do" back.

(Mrs.:) I like "hello" because we use it oftener. Let's sing our "Hello" song together.

Hello, hello, hello -- ho--ho--ho
And how are you today --ay?
I'm fine, thank you
I hope you are fine
So we can work and play.

Good! What will we play today, Mr. Mike?

(Mike:) I know a little song we should learn because each one of you is a special person. Each one is going to grow up to speak well, to do the work you choose and to earn your own money.

TAPE 9 ________

LESSON 26

I AM SOMEONE

(Mike:) Think of this as you listen to the song.

I am someone!

I am someone!

Hear me sing.

Hear me sing.

I can keep a secret.

I can keep a secret.

I can learn!

I can learn!

- Ruth Golden

(Mrs.:) Oh, I like that one! Let's all sing it together:

I am someone!

I am someone!

Here me sing.

Here me sing.

I can keep a secret.

I can keep a secret.

I can learn!

I can learn!

Now this time I'll just sing a line with you and you'll sing the next one by yourselves. The next line always has the same words I sing. Keep it going. Ready?

I am someone!

(I am someone!)

TAPE 9

LESSON 26
I AM SOMEONE

(Mrs.:) Hear me sing.
(Hear me sing.)
I can keep a secret.
(I can keep a secret.)
I can learn!
(I can learn!)
That was fine!
(Mike:) But try it one more time.
(Mrs.:) Yes, let's do. Ready? Let's all sing it together.
I am someone!
I am someone!
Here me sing.
Here me sing.
I can keep a secret.
I can keep a secret.
I can learn!
I can learn!
Very good! Sing that one at home tonight.
(Mrs.:) Let's have some talking parrot games now, Mike.
(Mike:) All right. Say this:
Yes, I'm someone!
I can speak up.
I can work.
I can sing and play.
My name is (say your name).

TAPE 9 LESSON 26

I AM SOMEONE

(Mrs.:) Well! That makes an interesting noise when each one says a different name. We all live in the same city. Let your teacher help you by saying your city when Mike tells you to.

(Mike:) Here we go saying your name again, now after me.

My name is ______________.
I live in ______________.
I go to (say the name of your school)
I like my school.
Mr. Mike comes to school.
Mrs. Mike comes to school, too.
Mrs. Mike speaks and sings.
Mr. Mike speaks and sings, too.

(Mrs.:) Listen for the sound at the end of comes, speaks, sings. Say that part about us again, Mr. Mike, please. We'll be sure to say the steam sounds too.

(Mike:) Ready?

Mr. Mike comes to school.
Mrs. Mike comes to school, too.
Mrs. Mike speaks and sings.
Mr. Mike speaks and sings, too.

(Mrs.:) Say something else about yourself, Mr. Mike, for the boys and girls to repeat.

(Mike:) Mr. Mike likes us.
He laughs with us.

TAPE 9

LESSON 26
I AM SOMEONE

(Mike:) He tells us what to say.
He wants us to learn.
He helps us to talk.
He thinks we are nice.
He knows we are good.

(Mrs.:) Of course they are good boys and girls! Each one can think for himself. Each one is somebody. Let's sing our new song again before we leave today.

(Mike:) If you learn this song well there are many different ways we can sing it that will be fun to do.

(Mrs.:) Ready, all together, sing!

I am someone!
I am someone!
Here me sing.
Here me sing.
I can keep a secret.
I can keep a secret.
I can learn!
I can learn!

That was fine! Goodbye, boys and girls!

(Mike:) Goodbye!

MUSIC (Recorder Off)

TAPE 9

LESSON 27 SELF-IMAGE AND S ON VERBS

(Teacher, turn off the recorder while you arranged to have all the boys sit on one side of the room and all the girls on the other.)

MUSIC

(Mike:) Hello, young ladies and gentlemen!

(Mrs.:) Hello, young friends! Let's sing loud and clear the "I am Someone" song. Ready? All together.

I am someone!
I am someone!
Here me sing.
Here me sing.
I can keep a secret.
I can keep a secret.
I can learn!
I can learn!

(Mike:) Let's have the girls sing the first line and the boys the second.

(Mrs.:) All right. We girls will start.

I am someone!

(Mike:) (C'mon boys)

Here me sing.

(Mrs.:) (Louder, girls)

Here me sing.

TAPE 9

LESSON 27
SELF-IMAGE AND S ON VERBS

(Mike:) Hear me sing.

(Mrs.:) I can keep a secret.

(Mike:) I can keep a secret.

(Mrs.:) I can learn!

(Mike:) I can learn!

(Mrs.:) Do you think we could sing it as a round, Mike?

(Mike:) I don't know, but we could try.

(Mrs.:) The girls will start the song and keep it going. Then you boys will keep it going too.

(Mike:) Yes, you'll keep it going even though we'll be singing different words and we'll finish after you. This will be noisy but lots of fun!

(Mrs.:) All right. Here we go, girls.

I am someone!
I am someone! (continue)

(Mike:) (C'mon boys)

I am someone!
I am someone! (continue)

(Mrs.:) Let's try it once again. Ready, girls? (Repeat song as a round)

That wasn't bad, but I think your teacher had better help you to practice this as a round.

(Mike:) Yes, it's lots of fun but, like anything else, practice will make it better. I know a poem about a naughty little girl and a nice boy that you'll enjoy hearing and saying.

TAPE 9

LESSON 27
SELF-IMAGE AND S ON VERBS

(Mrs.:) Good, Mr. Mike! Tell us about the naughty little girl first while we listen.

(Mike:)
I know a little girl
Who's naughty as can be.

She teases, she cries, she screams,
She scolds, and makes faces at me.

She'll never share; she pulls my hair.
She fights with boys, and breaks my toys.

No one likes to play with her
When there are happy girls and boys.

- Ruth Golden

(Mrs.:) I'm glad she's not here. I wouldn't like to play with her either. But this will be fun to say. (We'll have to watch the sounds at the end of all the bad things she does.) We'll repeat what you say, Mike.

(Mike:)
I know a little girl
Who's naughty as can be.
She teases she cries she screams.
She scolds and makes faces at me.
She'll never share; she pulls my hair.
She fights with boys and breaks my toys.
No one likes to play with her.
When there are happy girls and boys.

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(Mrs.:) You said that very well, boys and girls. Are there teakettle and bumble-bee sounds in the story about the nice little boy?

(Mike:) Yes. Listen to them as I say it all the way through.

I have a little friend
Who likes to play with me.

He draws, he talks, he sings,
He laughs, and he can climb a tree.

He runs, he jumps, he dances,
He skips, 'till everyone can see

That he likes me, and I like him,
And we are happy as can be.

- Ruth Golden

(Mrs.:) Now we'll say it, Mike, after you and just as you say it.

(Mike:) I have a little friend
Who likes to play with me.

He draws,   he talks,   he sings,
He laughs,   and he can climb a tree.
He runs,   he jumps,   he dances,
He skips,   'till everyone can see
That he likes me   and I like him,
And we are happy as can be.

TAPE 9 LESSON 27
SELF-IMAGE AND S ON VERBS

(Mrs.:) Oh, I like the story in that poem! Let's see if we could talk it all through together.

(Mike:) All right. Be sure to say the bumble-bee sounds and the steam sounds clearly. Here we go:

I know a little girl
Who's naughty as can be.

She teases, she cries, she screams,
She scolds, and makes faces at me.

She'll never share; she pulls my hair,
She fights with boys, and breaks my toys.

No one likes to play with her
When there are happy girls and boys.

I have a little friend
Who likes to play with me.

He draws, he talks, he sings,
He laughs, and he can climb a tree.

He runs, he jumps, he dances,
He skips, 'till everyone can see

That he likes me, and I like him,
And we are happy as can be.

(Mrs.:) Very good! That's all for today. Goodbye, nice girls and boys!

(Mike:) Goodbye, little ladies and gentlemen!

MUSIC (Recorder Off)

TAPE 10

LESSON 28 STEEPLE FINGER-PLAY

MUSIC

(Mrs.:) Hello, boys and girls! Let's get our hands up for a finger-play song. Pretend you can see Mr. Mike and wave hello. Ok?

(Mike:) Hello, boys and girls! I see you have nice clean hands today. I bet you're going to sing, "These are Mother's Knives and Forks."

(Mrs.:) Yes, and then we'll learn a finger-play poem today. Fold your fingers to make those knives and forks stick up. Now you sing each line after me.

These are mother's knives and forks;
This is mother's table,
This is sister's looking glass;
This is the baby's cradle.

(Mike:) I didn't hear everyone sing is and are clearly. Sing it all again.

(Mrs.:) Here we go!

These are mother's knives and forks.
This is mother's table.
This is sister's looking glass;
This is the baby's cradle.

(Mike:) Good! Now what's the new poem we can play with our fingers?

(Mrs.:) I'll show you in a minute. It's about a church. First I'd like to be sure everyone can say church

(Mrs.:) clearly.

(Mike:) Ch - ur - ch church. That has the engine ch - ch - ch sound at the beginning and the end, doesn't it?

(Mrs.:) Yes. Pretend you can see an engine pulling a train down the track. Let's make the sound of the engine: ch - ch - ch - ch - ch - ch - ch. That's good! Now, think what the train might be carrying and say these words: chickens chairs chains chalk cheese peaches matches watches.

(Mike:) Well, that little engine will have to chug along to carry all those things. How does that finger-play poem go?.

(Mrs.:) First, lock your fingers as we did for Mother's knives and forks. Now, fold your hands the other way, with the fingers inside. See how your teacher is doing it. Now shut them all up tight inside and say: This is the church.

Put your two pointer fingers up as you did for the looking glass to make a steeple.

(Mike:) Steeple. That's the high point on top of the church. It reaches up to the sky.

(Mrs.:) Yes. So point your fingers and say: This is the steeple. Your two thumbs are the doors to the church, so you separate your thumbs as you say:

LESSON 28
STEEPLE FINGER-PLAY

(Mrs.:) Open the doors. Now turn your hands up to show all your fingers as you say: See all the people!

(Mike:) Oh, such a lot of people! Say again: See all the people!

(Mrs.:) Now let's hide all the people and say it again.

This is the church;
And this is the steeple.
Open the doors and
See all the people!

(Mike:) Very good! Try it once more. You will be able to show somebody else yourself.

(Mrs.:) Ready:

This is the church;
And this is the steeple.
Open the doors and
See all the people!

(Mike:) I like the way steeple and people sound alike. Let's play a rhyming game. Say what I say: (Mrs. Mike repeats with the children saying the rhyming word softly.)

On top of the church is the steeple.
Inside the church (Now you add the rhyming word as you say:) are all the (people).

That's it! Say this: One, two, three, four
Climb the steps and open the (door).

TAPE 10 __________ LESSON 28

STEEPLE FINGER-PLAY

(Mike:) Say: I brought a nickel You brought a dime.
We're not late; We're on (time).
See us walking down the aisle.
Dressed our best and right in (style).
Be careful not to step on feet
As you cross to take your (seat).
I say, "Excuse me," as I go
In front of others down the (row).
A child grows better when he gives
Thought to the kind of life he (lives).

(Mrs.:) Very good! Let's say this rhyme again: He gives. He lives. Be sure you put the bumble-bee sound here. Say it again: He gives. He lives. He goes. He grows. But there's no bumble-bee or teakettle sound on steeple and people. Say steeple people. Practice the steeple Finger-Play poem tonight.

(Mike:) Before we go, won't you sing your song about People Everywhere?

(Mrs.:) Oh, yes, Remember that one? The second line says, "The world is full of people." Then, "People work and share." Sing it right with me. Here we go:

People, people, people everywhere.
The world is full of people;
People work and share.

(Mrs.:) The second verse is the same except "People learn to care."

People, people, people everywhere.
The world is full of people
People learn to care. Again!

People, people, people everywhere.
The world is full of people;
People work and share.
People, people, people everywhere.
The world is full of people;
People learn to care.

(Mike:) Now you sing that very well! Goodbye, nice people!

(Mrs.:) Goodbye!

MUSIC (Recorder Off)

TAPE 10

LESSON 29 THUMBS

MUSIC

(Mike:) Hello, listeners! How are you today?
Here's Mrs. Mike.

(Mrs.:) Hello, boys and girls! Did you practice
your Steeple Finger-Play poem? Let's try it.
Ready?

This is the church
And this is the steeple.
Open the doors,
And see all the people!

(Mike:) Good! I think all the people in this room remembered the poem. Let's look at our thumbs again. Think what we're saying as you repeat after me.

See my two thumbs.
People have thumbs.
Most animals don't have thumbs.
Thumbs help people.

(Mrs.:) How do thumbs help people?

(Mike:) Listen to us. We'll tell you. Say after me.

See my thumb.
It moves. It bends.
It works with my fingers.
It helps me pick up things.
It helps me to hold things.
It helps me turn pages in a book.
It helps me to write.

TAPE 10 LESSON 29
THUMBS

(Mrs.:) Well, thumbs are very important, aren't they?

(Mike:) They certainly are!

(Mrs.:) No wonder animals can't do what we can do.

(Mike:) We have more to tell you. Listen to what the boys and girls say after me:

Most animals have no thumbs.
But monkeys do have thumbs.
A monkey uses his thumbs.
He catches a ball.
He throws a ball.
He peels a banana.
He swings from a tree.
He likes to play.

(Mrs.:) Yes, monkeys are smarter than most animals.

(Mike:) Who knows? Maybe that's because they have thumbs. They can do more and so they think more.

(Mrs.:) Boys and girls, repeat this:

We can do more than we do.
We think and we talk too.
Monkeys chatter way up high,
But we speak softly when we try.

(Mike:) We try to speak carefully too.

(Mrs.:) Yes, we do. I'm sure we imitated each sound you said today as carefully as we could. See if you can put all the sounds in the word helps. Say helps. Mr. Mike, say the story about "My Thumb" again.

TAPE 10

LESSON 29
THUMBS

(Mike:) All right. Listen and repeat what I say. Mrs. Mike will hear how clearly you speak.

See my thumb. It moves. It bends.

It works with my fingers.

It helps me pick up things.

It helps me to hold things.

It helps me turn pages in a book.

It helps me to write.

(Mrs.:) Good! I heard all the sounds in helps that time. Say the last line again to be sure everyone says a good /ae/ sound in write.

(Mike:) It helps me to write.

(Mrs.:) Now I'd like to listen to those bumble-bee sounds on the words that tell what the monkey does. Why don't you try that part again?

(Mike:) Yes. Say: It says. It sounds.

It listens. It hears.

Now our monkey story:

A monkey uses his thumbs.

He catches a ball.

He throws a ball.

He peels a banana.

He swings from a tree.

He likes to play.

(Mrs.:) Very good! I heard the bumble-bee sounds that time.

(Mike:) Didn't you make up a song about a monkey?

(Mrs.:) Yes. Listen while I sing the first verse.

Oh, the monkey is so spry,
There is nothing he won't try.
He somersaults, he scratches
He throws the ball, he catches.
His thumb helps him, you see,
As he swings from tree to tree.

Now you sing each line after me.

Oh, the monkey is so spry,

There is nothing he won't try.

He somersaults, he scratches,

He throws the ball, he catches.

His thumb helps him, you see,

As he swings from tree to tree.

Then there's a second verse. Listen to it.

Oh, the monkey is so spry,
There is nothing he won't try.
He tumbles, he swings,
He hand-walks the rings.
His thumb helps him, you see.
As he swings from tree to tree.

(Mrs.:) Now listen and sing each line after me:

Oh, the monkey is so spry,

There is nothing he won't try.

He tumbles, he swings,

He hand-walks the rings.

His thumb helps him, you see,

As he swings from tree to tree.

(Mike:) Well, that's quite a song! Can't you just see that spry little monkey doing his trickes? See how much of it you can remember when we come again. Goodbye for today!

(Mrs.:) Goodbye!

MUSIC (Recorder Off)

TAPE 10

LESSON 30 SOME WORDS TELL TIME

MUSIC

(Mrs.:) Buon giorno, boys and girls. That's "Good day" or "hello" in Italian. Say it again: Buon giorno

(Mike:) Buon giorno, friends. Buon giorno sounds very much like the French greeting, Bon jour, doesn't it? Let's practice these. Say hello in French.

(Mrs.:) (with children) Bon jour!

(Mike:) Say hello in Italian.

(Mrs.:) (with children) Buon giorno!

(Mike:) Say hello in Spanish.

(Mrs.:) (with children) Buenas dias!

(Mike:) Say hello in Hawaiian.

(Mrs.:) (with children) Aloha!

(Mike:) Say hello in English.

(Mrs.:) (with children) Hello!

(Mike:) Say hello in Italian again.

(Mrs.:) (with children) Buon giorno!

(Mike:) Well, well! We're learning a lot of languages aren't we? We're learning to speak our own language clearly.

(Mrs.:) We should surely learn the language which the French, Italian, Spanish and other people call English, shouldn't we?

(Mike:) Yes, when boys and girls the world over are taught American English, they are taught the language as Mrs. Mike and I speak it.

(Mrs.:) That's right. They try to talk like Mike too. Let's think of those boys and girls learning English as we sing our "People Everywhere" song. Remember the lines? (Talking)

The world is full of people.
People work and share.
Then: People work together,
People learn to care.

Now sing it with me.

People, people, people everywhere
The world is full of people
People work and share
People, people, people, everywhere
People work together
People learn to care.

Let's try it again together.

People, people, people everywhere
The world is full of people
People work and share
People, people, people everywhere
People work together
People learn to care.

(Mike:) You sing that better every time you try it. Yes, people learn to care about other people. They learn to care about the way they talk too.

TAPE 10 LESSON 30

SOME WORDS TELL TIME

(Mrs.:) There are many things we couldn't do if we couldn't talk. We couldn't whisper with our friends. We couldn't tell how to do things. Teach us more about talking, Mr. Mike, please.

(Mike:) All right. Let's learn how words tell time. Your teacher will choose a boy to stand up and do what we tell him to do. All ready? The boy will do what we say.

Class, say after me:

The teacher chooses a boy.
The boy stands up.

Now say:

He walks to the front of the room. (Do it.)
He walked to the front of the room.
He touches his hair.
He touched his hair.
He waves "goodbye."
He waved "goodbye."
He goes to his seat.
He went to his seat.
He sits down.
He sat down.

Very good! You showed us how we change our words to tell what we are doing and what we did do. Now the teacher will choose a girl. Ready?

TAPE 10

LESSON 30
SOME WORDS TELL TIME

(Mike:) Everyone say:

The teacher chose a girl.
The girl stands up.
The girl stood up.
She hurries to the front.
She points to the door.
She pointed to the door.
She shakes her head.
She shook her head.
She walks to her seat. (Allow time.)
She walked to her seat.
She sits down.
She sat down.

Very good! Thank you.

(Mrs.:) Remember the poem about the naughty little girl and the nice little boy? That little girl isn't in this class, but we can talk about her and be glad she isn't here.

(Mike:) Listen to the bumble-bee and teakettle sounds at the ends of words. They show what she's doing today or right now.

(Mrs.:) Say each line after me.

I know a little girl
Who's naughty as can be.
She teases, she cries,
She scolds, and makes faces at me.

TAPE 10

LESSON 30
SOME WORDS TELL TIME

(Mrs.:) She'll never share; she pulls my hair.
She fights with boys, and breaks my toys.
No one likes to play with her
When there are happy girls and boys.

(Mike:) Now, how would you change this to mean she did these things yesterday?

(Mrs.:) We know. Listen and repeat, boys and girls.

I knew a little girl
Who was naughty as could be.
She teased, she cried, she screamed,
She scolded, and made faces at me.
She'd never share; she pulled my hair.
She fought with boys, and broke my toys.
No one liked to play with her
When there were happy girls and boys.

(Mike:) Good! Now how does the other part go about the nice little boy? Pretend he did this yesterday.

(Mrs.:) Gladly! After me, boys and girls.

I had a little friend
Who liked to play with me.
He drew, he talked, he sang,
He laughed, and he could climb a tree.
He ran, he jumped, he danced,
He skipped, 'till everyone could see
That he liked me and I liked him,
And we were happy as could be.

(Mike:) That's the boy I like! An important part of using good English is to sound those endings carefully. Listen to yourself and to others who speak well.

(Mrs.:) It's time to say goodbye for now. Could we learn how to say it in Italian today?

(Mike:) If you listen carefully. It's "a rivederci!" Say each sound after me.

a ri-ve-der-ci a rivederci

Now say, "A rivederci!" Mrs. Mike.

(Mrs.:) A rivederci, boys and girls!

(Mike:) A rivederci, my friends!

MUSIC (Recorder Off)

TAPE 11

LESSON 31 BE

MUSIC

(Mike:) Buon giorno, boys and girls!

You speak Italian very well!

(Mrs.:) Buon giorno, boys and girls! I can almost imagine I'm in beautiful Italy. They do lots of singing there. Do you remember the singer's song that goes:

La, la, la, in the morning,
La, la, la at night.
La, la, la, he sings and sings
Until the song's just right. Sing it with me.
La, la, la, in the morning,
La, la, la at night.
La, la, la, he sings and sings
Until the song's just right. Again.
La, la, la in the morning,
La, la, la at night.
La, la, la, he sings and sings
Until the song's just right.

(Mike:) That sounds just right! Here's another song that has the singer's sound in it. The first line is, "When it's moon-landing time in the skyways." Say it with me: When it's moon-landing time in the skyways. Now sing it after me.

When it's moon-landing time in the skyways

The second line goes like this. (singing)

(Mike:) When it's moon-landing time in the skyways.

The third line is harder.

When it's moon-landing time in the skyways.

The last line is very hard.

When it's moon-landing time in the skyways.

(Mrs.:) Ha! Ha! You fooled us! There's only one line to learn.

(Mike:) (Laugh) That's all! Let's sing it together all the way through. Ready?

When it's moon-landing time in the skyways,
When it's moon-landing time in the skyways,
When it's moon-landing time in the skyways,
When it's moon-landing time in the skyways.

Again. .

When it's moon-landing time in the skyways,
When it's moon-landing time in the skyways,
When it's moon-landing time in the skyways,
When it's moon-landing time in the skyways.

(Mrs.:) That has such a good tune! Do we have some talking lessons today?

(Mike:) Yes. Listen to the singer's sound in these sentences as you say them after me, boys and girls.

I'll be here.
I'll be with my mother.
We'll be waiting. .
We'll be hungry.

(Mike:) We'll be tired.

We'll be ready to go.

(Mrs.:) We must be careful when we use be. Put the singer's sound in front of it when we mean something that will happen.

(Mike:) Say this:

She'll be here.
He'll be here.
We'll be here.
They'll be here.
You'll be here.

(Mrs.:) Be is a tired word. It should not be used too often. Give us some sentences, Mr. Mike. Tell us what to say instead of using be when we mean something happening today.

(Mike:) Say these:

He is absent.
He is not here.
She is late.
They are going.
He's gone.

(Mrs.:) We need lots of practice on those sentences. Say them again.

(Mike:) He is absent.

He's not here.

(Mike:) She is late.

They are going.

He's gone.

(Mrs.:) The bumble-bee sound is a very important sound. Use it for telling what people are doing right now. Say what Mike says.

(Mike:) She's washing.

He's working.

He's painting.

He's singing.

She's laughing.

She's joking.

He's smiling.

(Mrs.:) Good! I could hear most of those bumble-bee sounds in the middle. Try it once more and let's hear all of them. Let's hear a good ing sound too.

(Mike:) Here we go. After me.

She's washing.

He's working.

He's painting.

He's singing.

She's laughing.

She's joking.

He's smiling.

(Mrs.:) Very good! I'm smiling, too. You speak so clearly. Would you like to play and sing a pointing song? Let's all stand up for this one. I'll sing it through first. Listen. (Tune: "Pop Goes the Weasel")

I am, you are, he is, and she is.
Good speech is like good weather.
I am, you are, he is, and she is.
We point and sing together.

- Ruth Golden

Now point to yourself. Now to others as we sing it through twice. Ready?

I am, you are, he is, and she is.
Good speech is like good weather.
I am, you are, he is, and she is.
We point and sing together.

Again!

I am, you are, he is, and she is.
Good speech is like good weather.
I am, you are, he is, and she is.
We point and sing together.

(Mike:) Oh, I like that! Let's all sit down again. I have a game for you. It's called "What's my name?" Ready to listen?

My name is Get.
I have two brothers, Met and Let.
Sometimes children call me Git,

(Mike:) And make me rhyme with It or Bit,
But my name is really Get.

- Anonymous

What's my name?

Did you like that? Here's another.

My name is For.
I have two brothers, Door and More.
Sometimes children call me Fo.
And make me rhyme with Sew and No.
But my name is really For.

- Ruth Golden

What's my name?

(Mrs.:) Oh, I like this "What's my name" game. I think the boys and girls would like to play it with you. Then they'll be sure to say the names right.

(Mike:) All right. Say after me:

My name is Get.
I have two brothers, Met and Let.
Sometimes children call me Git,
And make me rhyme with It or Bit,
But my name is really Get.

Now the next one:

My name is For.
I have two brothers, Door and More.

(Mike:) Sometimes children call me Fo.
And make me rhyme with Sew and No.
But my name is really For.

What's my name? Good! We'll have more games like this later. Now it's time to say goodbye in Italian. Boys and girls, A rivederci!

(Mrs.:) A rivederci!

MUSIC (Recorder Off)

TAPE 11

LESSON 32 ASKED

MUSIC

(Mrs.:) Hello, boys and girls. How are you today? Mr. Mike will greet you in the German language today. Germany is another far-away country. He will say "Guten tag". Try it. Guten tag. Again. Guten tag!

(Mike:) Guten tag, boys and girls. Guten tag! That's "hello" or "good day" in German. You said it very well! Let's say it once more. Guten tag, boys and girls! Good! Now you know hello in one more language.

(Mrs.:) Boys and girls repeat after me:

Today Mr. Mike speaks German.
Yesterday he spoke Italian.
Today he says "Guten tag."
Yesterday he said, "Buon giorno."
Today he speaks.
Yesterday he spoke.
Today he says.
Yesterday he said.
Today he sings.
Yesterday he sang.

(Mike:) The other day we sang a pointing song about good speech. See if you can follow along and sing it right with Mrs. Mike.

(Mrs.:) Ready?

I am, you are, he is and she is
In all kinds of weather.
I am, you are, he is and she is
We speak good English together.

Now the second verse.

I am, you are, he is and she is
Good speech is like good weather
I am, you are, he is and she is
We point and sing together.

(Mike:) Good! Now let's all sing our song, "When it's moon-landing time in the skyways." That has such a good tune! Ready? All together.

When it's moon-landing time in the skyways.
When it's moon-landing time in the skyways.
When it's moon-landing time in the skyways.
When it's moon-landing time in the skyways.

Again.

When it's moon-landing time in the skyways.
When it's moon-landing time in the skyways.
When it's moon-landing time in the skyways.
When it's moon-landing time in the skyways.

TAPE 11

LESSON 32
ASKED

(Mike:) The other day I saw some boys behind our house.
Say after me what they were doing. Say:
They were playing ball.
They were throwing and catching it.
A boy came running.
He was carrying a bat.
He was shouting,
"Come on to the playground."
They stopped throwing.
They started running.
They were laughing and shouting.
But they left one boy behind.
He was crying.

(Mrs.:) Was he hurt?

(Mike:) No. I asked him, but he said he wasn't.

(Mrs.:) That's good. See if the boys and girls can say asked.

(Mike:) As k t Say as Now say as k t. asked.
Say: I asked him
Say: I asked him if he were hurt.
He said he wasn't hurt.
I asked him where they were going.
He said, "To the playground."
I asked him why he didn't go.
He said he couldn't.
I asked him why he was crying.
He said, "I tore my pants."

(Mrs.:) (Laughing) That happens sometimes. Mr. Mike, you said, "I asked, and he said." Those words tell something about time, don't they?

(Mike:) Yes. We say (and repeat)

Today I ask	Yesterday I asked.
Today I say	Yesterday I said.
Today he says	Yesterday he said.

(Mrs.:) Remember our poem about What the animals say? Let's say it with today's time just as we've said it before. Repeat after me:

"Moo" says Mrs. Cow
"I like hay."
"Bow-wow" says Doggie
"Bones any day!"
"Milk" says Kitty Cat
"And nice fried fish."
"Quack" says Mrs. Duck
"Worms are best of all."
"Mice are really nicer,"
Says the Owl on the wall.
Baby says, "Agoo - agoo,
I like bread and milk, I do."

(Mike:) Now pretend you heard all this yesterday and change says to said: Say this:

"Moo" said Mrs. Cow
"I like hay."

TAPE 11

LESSON 32
ASKED

(Mike:)

"Bow-wow" said Doggie
"Bones any day!"
"Milk" said Kitty Cat
"And nice fried fish."
"Quack" said Mrs. Duck
"Worms are best of all."
"Mice are really nicer,"
Said the Owl on the wall.
Baby said, "Agoo - agoo,
I like bread and milk, I do."

Very good! It's "Yesterday, I asked," and "he said," as k t. asked.

(Mrs.:) Some children still find it hard to say asked. Let's play the "Mistake" game. If Mr. Mike makes a mistake, we'll raise our hands.

(Mike:) Listen carefully now. Ready.

John asked me.
Mary asked her.
Paul asked him.
Willie axed me.

(Mrs.:) Oh, Oh! That was a mistake, wasn't it? Did you raise your hands? Go on, Mike.

(Mike:) Say. You asked me.

Jim asked Mr. Smith.
John axed the teacher.
John asked the teacher.
Harry asked Susan.

TAPE 11 LESSON 32

ASKED

(Mrs.:) That's the way we say asked! We have to say ask we add the sound t. Isn't there a game about ask, Mr. Mike?

(Mike:) Oh, yes. Listen.

My name is Ask
I have two brothers, Mask and Task
Sometimes children call me Axe
And make me rhyme with Tax and Wax
But my name is Ask.
What's my name?

Now say it after me.

My name is Ask.
I have two brothers, Mask and Task
Sometimes children call me Axe
And make me rhyme with Tax and Wax
But my name is Ask.
What's my name?

Good! Practice saying ask and asked. We'll be back soon.

(Mrs.:) How do German boys and girls say "goodbye," Mr. Mike?

(Mike:) They say auf Wiedersehen! Say auf Ve der sayn auf Wiedersehen! See if you can say it after Mrs. Mike.

(Mrs.:) Auf Wiedersehen, boys and girls!

(Mike:) Auf Wiedersehen, my friends!

MUSIC (Recorder Off)

TAPE 11

LESSON 33 SPECIAL WORDS

MUSIC

(Mike:) Guten tag, boys and girls!

(Mrs.:) Guten tag! We sound just like German people today, don't we?

(Mike:) Yes. German people love their language and we love ours.

(Mrs.:) I'm sure we've learned that English isn't the only lanuage.

(Mike:) Yes, and our way isn't the only way to speak English, but it is the best way.

(Mrs.:) Why is it best?

(Mike:) Only because it is understood by the most people.

(Mrs.:) Then I will listen and speak like Mike for that reason only.

(Mike:) (laughing) That reminds me. My name is Only.

(Mrs.:) (laughing) Oh, another "What's my name?" game.

(Mike:) Yes. Will you say it after me, everyone?

(Mrs.:) Yes, of course.

(Mike:) My name is Only.

(Mrs.:) (repeats with children)

(Mike:) I have two brothers, Lonely and Tonely.
Sometimes children call me Onliest
And make me rhyme with Funniest and Busiest.
But my name is really Only.
What's my name?

(Mrs.:) I know a "What's My Name" game, too.

(Mike:) You do? What's your name?

(Mrs.:) I'll tell you. Repeat what I say.
My name is Penny.

(Mike:) (repeats with children)

(Mrs.:) I have two brothers Kenny and Denny.
Sometimes children call me Pinny.
And make me rhyme with Minnie and Tinny.
But my name is Penny.
What's my name?

(Mike:) That's a good one. We'll remember to say only and penny. Say this:

It's only a penny.
It's the only one I have.
But it's a bright and shiny penny
And it has a picture on it.
I wonder if it's lonely,
Being my one and only
Penny in my pocket.

(Mrs.:) Anything that's only is sometimes lonely. Here's a story that takes us from a penny to a dime. Say this after me clearly.

I found a dime.
I couldn't find out
  who lost the dime.

(Mrs.:) Why did I try
to find who lost the dime?
Because I'd feel bad,
if I lost my dime.
But I couldn't find out
who lost the dime.
So now my teacher said
it's my dime to keep.
I'm going to have a fine time
with my dime.
How much is a dime?
Anyone with any sense
Knows a dime is just ten cents.

(Mike:) (laughing) We know how much a dime is. That story made us open our mouths wide to say words like "fine time with my dime," didn't it, boys and girls?

(Mrs.:) It should help us to sing our song, "When it's moon-landing time in the skyways."

(Mike:) (laughing) You mean that song that's so hard to learn because it has so many different lines? I don't think the boys and girls can sing that one.

(Mrs.:) You just listen!

(Mike:) "When it's moon-landing time in the skyways." Let's all sing it together all the way through.

(Mike:) When it's moon-landing time in the skyways,
When it's moon-landing time in the skyways,
When it's moon-landing time in the skyways,
When it's moon-landing time in the skyways.
Again!
When it's moon-landing time in the skyways,
When it's moon-landing time in the skyways,
When it's moon-landing time in the skyways,
When it's moon-landing time in the skyways.

(Mike:) Well, I guess you do know the words, don't you?

(Mrs.:) Speaking of words, do you have any special words for us today?

(Mike:) Yes, we've learned about only and penny and how to open our mouths wide enough to say time and dime carefully. I'd like to give you a gift of three more words: if, were, and afraid.

(Mrs.:) If? You mean "if I may?"

(Mike:) Yes.

(Mrs.:) Listen to if in this little song. It goes like this. Just listen.

I wondered if
I asked her if
I asked her if I could go.
She said that if
She though that if
It didn't snow, I could go.

(Mrs.:) Then there's a second verse.

I wondered if
I asked her if
I asked her if I could play.
She said that if
She thought that if
It's nice today, I could play.

Let's sing the If song after me.

I wondered if
I asked her if
I asked her if I could go.
She said that if
She thought that if
It didn't snow, I could go.

Now the second verse--

I wondered if
I asked her if
I asked her if I could play.
She said that if
She thought that if
It's nice today, I could play.

(Mike:) Good!

(Mrs.:) We'll hope for nice sunny days! Give us another word for a present, Mr. Mike.

(Mike:) The word were is one I'd like to hear you use. Some people say was so much they never use were.

TAPE 11

LESSON 33
SPECIAL WORDS

(Mike:) Do you remember the pointing song about "Good speech is like good weather?" Try it this way. Listen first.

"We were, you were
We boys and girls were
Good speech is like good weather.
We were, you were
We boys and girls were
We point and sing together."

Ready, now point and sing.

We were, you were
We boys and girls were
Good speech is like good weather.
We were, you were
We boys and girls were
We point and sing together.

Again!

We were, you were
We boys and girls were
Good speech is like good weather.
We were, you were
We boys and girls were
We point and sing together.

Good!

(Mrs.:) Thank you, Mr. Mike for giving us the word were. We'll use it when we say we were, you were, and they were. What's the third word?

(Mike:) The third word is afraid. Listen to it in the "What's My Name?" game.

My name is Afraid.
I have two brothers Made and Wade.
Sometimes children call me Afred
And make me rhyme with Bread and Sled
But my name is Afraid.
What's my name?

Good!

(Mrs.:) We'll remember all these special words: only and penny, dime, if, were, and afraid. Let's all say, "Thank you, Mr. Mike."

(Mike:) You're welcome! Auf Wiedersehen, boys and girls!

(Mrs.:) Auf Wiedersehen!

MUSIC (Recorder Off)

TAPE 12

LESSON 34 AMERICAN PEOPLE

(Teacher, be sure there is an American flag in the room.)

MUSIC

(Mike:) Aloha, boys and girls! How are you today?

(Mrs.:) Aloha! Which people say aloha for hello?

(Mike:) Hawaiian people are American people. Say this after me:

Hawaiian people are American people.
I am an American.
My people are American.
We live in North America.
Our country is the United States of America.
Our people are good people.
We help other people.

(Mrs.:) Let's sing our "People Everywhere" song. Mr. Mike, help us remember the words.

(Mike:) All right. I'm sure you know how it starts.

(Mrs.:) Yes. Everyone sing! People, people, people everywhere.

(Mike:) (Prompting:) The world is full of people.

(Mrs.:) (Singing) The world is full of people.

(Mike:) People work and share.

(Mrs.:) People work and share.

(Mike:) The first line again.

(Mrs.:) People, people, people everywhere.

TAPE 12

LESSON 34
AMERICAN PEOPLE

(Mike:) The world is full of people.

(Mrs.:) The world is full of people.

(Mike:) People learn to care.

(Mrs.:) People learn to care.

(Mike:) Good! Now sing it all through without my help.

(Mrs.:) Of course we can! Ready?

People, people, people everywhere.
The world is full of people.
People work and share.
People, people, people everywhere.
The world is full of people.
People learn to care.

Fine! I knew you could!

(Mike:) Yes. That's a good song to know. We care about people. That's why our country helps people.

(Mrs.:) We help people to help themselves.

(Mike:) Let's say that. We help people to help themselves. Say this:

People like to help themselves.
People like to work.
People like to earn money.
People like to be free.
Americans are free.

(Mrs.:) Tell us about being free.

(Mike:) Listen. I'll tell you. Then you boys and girls say it after me.

In America we are free.
We are free to learn in school.
We are free to speak.

(Mrs.:) Do you mean "free to speak" anytime we want to?

(Mike:) (laugh) No. No one could hear anyone else. We have to take turns. We have to be careful not to hurt others when we speak.

(Mrs.:) You mean we don't call people names or say bad words.

(Mike:) That's right.

(Mrs.:) Teach us more about the freedom we have in our country, Mr. Mike.

(Mike:) Say this:

America is called
"The land of the free."
We are free:
  to work where we want
  to spend our money
  to save our money
  to choose what we want to do
  to choose our leaders
  to learn to think
  to make life better.

(Mrs.:) This is a great country to be so good to us!

TAPE 12

LESSON 34
AMERICAN PEOPLE

(Mike:) Yes, think as you say this: The United States of America is a great country. We can be proud of our country. We work for liberty here. We work for justice here.

(Mrs.:) Liberty means freedom. What's justice?

(Mike:) In order to stay free we must be fair. Being fair is justice.

(Mrs.:) We end the Pledge of Allegiance to the Flag by saying "with liberty and justice for all."

(Mike:) Yes. Say that last line now. Say: With liberty and justice for all.

(Mrs.:) We can learn more about our country. Then we can understand what we mean when we stand up to honor the flag. We pledge allegiance to the flag.

(Mike:) Say allegiance.
Again, allegiance.

(Mrs.:) That means to be true, doesn't it?

(Mike:) In a way, yes. To pledge is to promise. When we say, "I pledge allegiance," we mean "I promise to be true." Let's try saying the Pledge today. We can practice it again the next time we come. All right?

(Mrs.:) Let's all stand up straight. Turn to look at the flag. Is your hand over your heart?

(Mike:) Now listen to the words and say after me.

I pledge allegiance
to the flag
of the United States

(Mike:) of America
And to the Republic for which it stands.

(Mrs.:) Say Republic again. That means the kind of free government we have when men choose their own leaders.

(Mike:) Say again:

And to the Republic
for which it stands.

One nation,
under God,
indivisible

(Mrs.:) Indivisible means we won't break up our country.

(Mike:) Say it again and go on:

Indivisible
with liberty
and justice for all.

(Mrs.:) Good! Now say it all the way through right along with Mr. Mike.

(Mike:) I pledge allegiance
to the flag
of the United States
of America.
And to the Republic
for which it stands.
One nation,
under God,

(Mike:) indivisible
with liberty
and justice for all.

(Mrs.:) Good! Now let's sing, "We all sit down together."

We all sit down together.
We all sit down together.
We all sit down together.
And sing a happy song!

Goodbye now!

(Mike:) Goodbye!

MUSIC (Recorder Off)

TAPE 12

LESSON 35 THIS LAND OF MINE

MUSIC

(Mike:) Hello, Americans!

(Mrs.:) Hello, boys and girls!

(Mike:) I know a riddle.

(Mrs.:) Well, let's hear it.

(Mike:) What time is it when a truck runs into the fence?

(Mrs.:) What time is it when a truck runs into the fence?

(Mike:) Time to get a new fence.

(Mrs.:) Oh, come on, now, Mike. We're going to say the Pledge of Allegiance and learn a new song about our country today. And you're just joking.

(Mike:) Oh, I never joke about the flag and our country. But sometimes we need fun, too.

(Mrs.:) Yes, of course, sometimes we do.

(Mike:) Now let's take the word sometimes and have some fun with it.

(Mrs.:) Sometimes. Yes, that's a good word to say clearly. There's a bumble-bee sound at the end of sometimes.

(Mike:) Say after me:

Sometimes I try.

Sometimes I don't.

Sometimes I remember.

Sometimes I forget.

Sometimes I'm happy.

Sometimes I'm sad.

(Mrs.:) We're free to be either way.

(Mike:) Now I'll say a line. You and the boys and girls will say just "sometimes."

I am Mike, the funny man.

(Mrs.:) Sometimes.

(Mike:) You listen and learn with me.

(Mrs.:) Sometimes.

(Mike:) You talk too softly.

(Mrs.:) Sometimes.

(Mike:) You eat too much.

(Mrs.:) Sometimes.

(Mike:) You're as good as gold.

(Mrs.:) Sometimes.

(Mike:) I miss you, Mr. Mike.

(Mrs.:) Sometimes.

We'll miss you boys and girls, when we're gone. We have such good times together, don't we?

(Mike:) The word sometimes helps us to know what it is to be free. If "sometimes we do" and "sometimes we don't," we have freedom to choose.

(Mrs.:) Tell us what we are free to choose. The boys and girls will repeat after you.

(Mike:) Say this:

We choose what to wear.
We choose what to eat.
We choose what to read.

(Mike:) We choose what we believe.

We choose our president.

We choose our friends.

(Mrs.:) Our country helps us to be free to choose.

I love this land of mine where people are so fine.

(Mike:) Teach them the song that starts out like that.

(Mrs.:) Yes, I'd like to. I'll sing it all the way through first. Listen.

I love this land of mine
Where people are so fine.
Here a man is not afraid;
Here he lives by laws he made.
I love America.
Your land and mine.

Then there's a second verse.

I love this land of mine
Where people are so fine.
Here man works and he can earn;
Here we go to school to learn.
I love America.
Your land and mine.

- Ruth Golden

(Mike:) Oh, I like that! Do you like it, boys and girls?

(Mrs.:) It's really not too hard to learn, but we must speak all sounds carefully. Both verses start out:

I love this land of mine. Sing that with me.

I love this land of mine. Sound the D on land.

LESSON 35
THIS LAND OF MINE

(Mrs.:) Let's sing that line again.

I love this land of mine. Now:
Where people are so fine. Sing both lines together with me.
I love this land of mine
Where people are so fine.

(Mike:) Both verses have the same last two lines, don't they?

(Mrs.:) Yes. They go:

I love America.
Your land and mine. Sing these two lines with me.
I love America.
Your land and mine. Again. Sing it loud as though you mean it.
I love America.
Your land and mine.

(Mike:) That's the way! The middle lines sound like tooting a horn.

(Mrs.:) Yes, toot-toot, toot-toot toot toot toot.

(Mike:) How do the words go?

(Mrs.:) Here a man is not afraid;
Here he lives by laws he made.

(Mike:) afraid and made sound alike and be careful to sound the ending as you sing it with Mrs. Mike.

(Mrs.:) Ready, everyone? Here a man is not afraid;
Here he lives by laws he made.

(Mike:) Be sure to say he lives with the buzz on the end. Try it again.

(Mrs.:) Here a man is not afraid;
Here he lives by laws he made.

(Mike:) Good. Now I think you could sing the whole first verse.

(Mrs.:) Here we go:
I love this land of mine
Where people are so fine.
Here a man is not afraid;
Here he lives by laws he made.
I love America.
Your land and mine.

(Mike:) Oh, that's fine! The second verse is just the same except for the middle lines. They go:

Here man works and he can earn.

Say it with me: Here man works and he can earn. Now:

Here we go to school to learn.

(Mrs.:) Let's see if you can sing the second verse right with me. Ready?

I love this land of mine
Where people are so fine.
Here man works and he can earn;
Here we go to school to learn.
I love America.
Your land and mine.

(Mike:) Good! Oh, you make me so proud of you, and so proud of my country too! Let's all stand up. Let's see if you can sing "I Love This Land of Mine" all the way through. Sing every word clearly.

(Mrs.:) Let's take a big breath. Then let the air out slowly. Now take a regular breath and we'll sing. Mr. Mike will help us remember the words.

I love this land of mine.
(Mike:) (Prompting) Where people are so fine.
(Mrs.:) Where people are so fine.
(Mike:) (Prompting) Here a man is not afraid;
(Mrs.:) Here a man is not afraid;
(Mike:) " Here he lives by laws he made.
(Mrs.:) Here he lives by laws he made.
(Mike:) " I love America.
(Mrs.:) I love America.
(Mike:) " Your land and mine.
(Mrs.:) Your land and mine.

(Mrs.:) The second verse goes this way. Sing everybody!

I love this land of mine
Where people are so fine.
(Mike:) (Prompting) Here man works and he can earn.
(Mrs.:) Here man works and he can earn.
(Mike:) " Here we go to school to learn.
(Mrs.:) Here we go to school to learn.

THIS LAND OF MINE

(Mrs.:) I love American.

Your land and mine. Oh, that was fine!

(Mike:) Oh, yes. That sounded very good! Now while we're standing, say the Pledge with me. Put your right hand over your heart. Stand tall. Ready?

"I pledge allegiance to the flag
Of the United States of America
And to the Republic for which it stands.
One nation, under God, indivisible,
With liberty and justice for all."

(Mrs.:) Very good! Sit down now as we say goodbye.

(Mike:) Goodbye, Americans!

(Mrs.:) Goodbye, friends.

MUSIC (Recorder Off)

TAPE 12

LESSON 36 FINALE

MUSIC

(Mrs.:) Hello, friends!

(Mike:) Hello, Americans!

(Mrs.:) Let's sing the "Hello" song today. Ready everybody?

Hello, hello, hello-ho-ho-ho
And how are you today?
I'm fine, thank you
I hope you are fine
So we can work and play!

Good! Most of you remembered it. Let's say it again! With everybody singing:

Hello, hello, hello-ho-ho-ho
And how are you today?
I'm fine, thank you
I hope you are fine
So we can work and play!

(Mike:) Boys and girls, this is the last of our lessons for working and playing together. See if you can remember the first time we came. We played a pointing game saying, "This is my head or this is my arm." Let's try it again. Say every word clearly after me.

This is my chin.
This is my eyebrow
This is my hair.
This is my elbow.

(Mrs.:) The word this starts the same as the word thank. Do you remember the song: "Thank you, thank you, Mother dear?" Let's sing it together. Ready?

Thank you, thank you, mother dear,
I'm so happy I am here
I can work and play and sing
Thank you, dear, for everything.

(Mrs.:) Thank you, boys and girls! We've had so much fun together. You've learned to play the game,"listen to Mike and say the same." Mike, give us some sentences to repeat that tell us what we've learned.

(Mike:) All right. Say this:

I'm having a fine time. thank you.
Excuse me. I'm sorry.
I'd like some pencils, please.
I'd like four more.

(Mrs.:) That's a lot of pencils. How much do they cost?

(Mike:) Say this, boys and girls:

They are two for five cents.

Again:

They are two for five cents.
You pay three cents for one pencil.

Again:

You pay three cents for one pencil.
You get two pencils for five cents.
You pay ten cents for four.
Four pencils cost ten cents.

(Mrs.:) That's how much *some* pencils cost.

(Mike:) Yes. Say:

Some pencils cost more.
Some pencils cost less.
People use many pencils.
People write with pens and pencils.
People draw pictures with them.

(Mrs.:) Yes, we have learned to say *people* and *pictures*. Show how clearly you can say *picture*. Say after me:

Nick, Nick, Nick,
Will you pick, pick, pick,
Will you pick a pretty picture?
Nick, Nick, Nick,
That was quick, quick, quick,
You picked a *pretty picture*.

(Mike:) I like that. Say it again.

(Mrs.:) All right. After Me:

Nick, Nick, Nick,
Will you pick, pick, pick,
Will you pick a pretty picture?
Nick, Nick, Nick,
That was quick, quick, quick,
You picked a *pretty picture*.

(Mike:) Let's try the mistake game with that word. If I say it wrong, raise your hand. Don't *you* say it the wrong way. Draw a picture of a cat.

Draw a picture of a dog.

TAPE 12

LESSON 36
FINALE

(Mike:) Draw a pitcher of a cow. (WAIT)
Show me the picture of a cat.
Show me the pitcher of a dog.
Show me the picture of a cow.

(Mrs.:) Good! We can hear when he makes a mistake, can't we? We have also learned the words asked and said. Say this after me:

I asked her how she was,
She said that she was fine.
I asked her to the show
She said she couldn't go.

We could put this to a tune if you'll say each word clearly. Sing each line after me:

I asked her how she was,
She said that she was fine.
I asked her to the show,
She said she couldn't go.

(Mike:) I know another verse. Say this clearly:

I asked him how he was,
He said that he was fine.
I asked him out to play,
He said, "Some other day."

(Mrs.:) Let's sing that verse too, a line at a time after me:

I asked him how he was,
He said that he was fine.

(Mrs.:) I asked him out to play
He said, "Some other day."

(Mike:) Good! I think I could hear everybody.

(Mrs.:) Everybody. That's a word we've heard often. Let's see if everybody can say it. Say:

ev ev ev

Now: every every every

(Mike:) Let's play the mistake game again. Raise your hand, but don't repeat if you hear a mistake:

everybody
everything
er'r body
everybody

everone
everyone
everything
everone

(Mrs.:) Good! Now say these:

every penny
every cent
nine cents
four cents
five cents
four more
at the store

(Mike:) We learned to say help yourself clearly too, didn't we? Try these after me:

help myself
help yourself

(Mike:) from the shelf
help themselves

(Mrs.:) Remember the two words Mr. Mike gave us as a gift? The words if and were? Let's sing the if song a line at a time after me.

I wondered if
I asked her if
I asked her if I could go.
She said that if
She thought that if
It didn't snow, I could go.

Now the second verse:

I wondered if
I asked her if
I asked her if I could play
She said that if
She thought that if
It's nice today, I could play.

(Mike:) Good! We learned a pointing song about were. Sing each part after me:

We were, you were
We boys and girls were

Our speech is like good weather.

(Mike:) We were, you were
We boys and girls were

We point and sing together.

Now let's sing it all together.

We were, you were
We boys and girls were

Our speech is like good weather.

We were, you were
We boys and girls were

We point and sing together.

(Mrs.:) Then we also learned where to put the bumble-bee sound when we say: it gives or it lives. Remember the story about a tree and how it grows? Let's stand up. We'll pretend we are a little tree as we act out how a tree grows. Remember trees start growing from the ground.

Grow taller as you say after me:

A tree grows and grows.

(Mike:) Watch those bumble-bee sounds.

(Mrs.:) It stands tall.
It spreads its branches.
It nods in the breeze.
It rocks and sways.
It drops its leaves.

Make them drop.

(Mike:) Good! While we're standing, let's say the Pledge of Allegiance to the Flag and then we'll sing our "Land of Mine" song. Stand tall to say the Pledge. Put your hand over your heart. We'll say it all together because I think you know it now. Ready?

I pledge allegiance
To the flag
Of the United States of America
And to the Republic
For which it stands
One nation under God, indivisible
With liberty and justice for all.

(Mrs.:) And, now our song, "I love this Land of Mine." Sing it with big clear voices!

I love this land of mine
Where people are so fine.
Here, a man is not afraid
Here a man is not afraid
Here he lives by laws he made
Here he lives by laws he made
I love America.
I love America.
Your land and mine!
Your land and mine!

(Mrs.:) I love this land of mine
Where people are so fine
Where people are so fine
Here man works and he can earn
Here man works and he can earn
Here we go to school to learn
Here we go to school to learn
I love America.
Your land and mine!

Very good! Let's sit down now.

(Mike:) I'm so proud of you!

(Mrs.:) You've learned to speak very well during these lessons!

(Mike:) You can be proud of yourselves. Before we say our last good-bye, sing the "I am Someone" song.

(Mrs.:) Sing proudly - together.

(Mike:) I am someone
I am someone
Hear me sing
Hear me sing.
I can keep a secret
I can keep a secret
I can learn!
I can learn!

(Mrs.:) Oh, I like that. Let's all sing it together.

(Mrs.:) I am someone

I am someone

Here me sing

Here me sing.

I can keep a secret

I can keep a secret

I can learn!

I can learn!

(Mike:) You must keep on learning, boys and girls, and we'll always be proud of you.

(Mrs.:) Keep on learning to speak well just as you have for us. That's how we know that you are someone. Goodbye, boys and girls.

(Mike:) Goodbye, friends!

MUSIC (Recorder Off)